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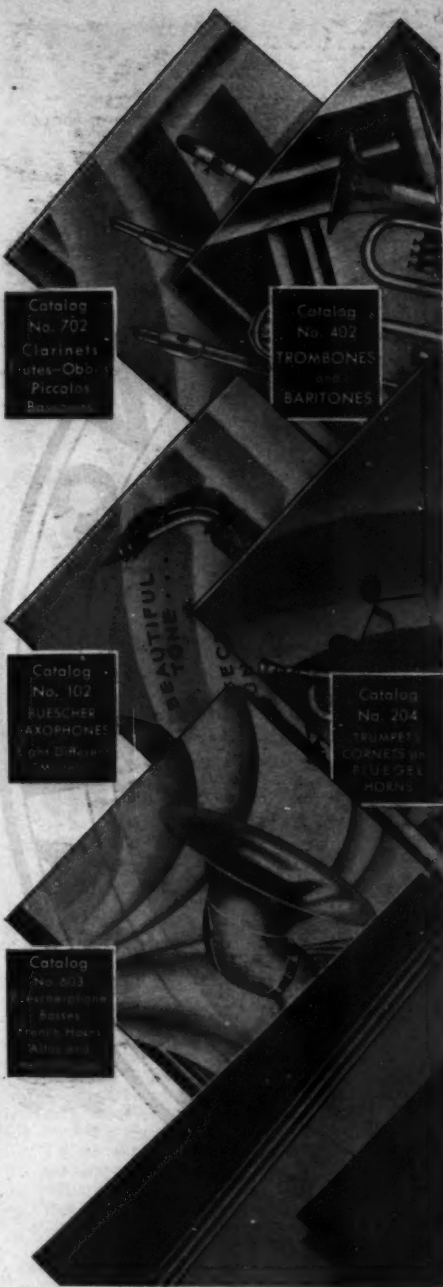
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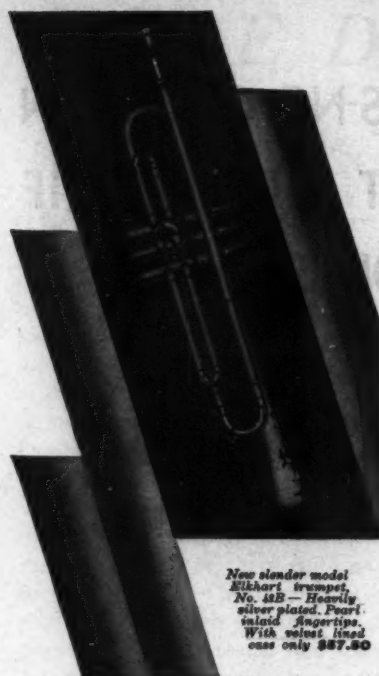




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The School Musician

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SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor
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EDITORIAL

Spare the Purse, and Spoil the Child

MUCH emphasis is being given right now to the importance of better quality in musical instruments for school band and orchestra musicians. The old theory that a cheap and imperfect make of instrument is "good enough for a kid to learn on" seems to be giving place to a better idea that boys and girls in the early stages of their musical development need, more than anyone else, an instrument as perfect in tone and tune as human hands can possibly make it.

Parents who have fine homes, fine cars, and who demand and enjoy the best in almost everything have frequently been content to meet the early musical whims of their children with instruments of low quality. The result has been that, right at the time when the youngster needs an instrument that will, itself, teach him correct tone, correct intervals, scale accuracy, and pitch exactness, he is forced to get along on something on which even the highly proficient and accomplished artist could not get good results. And the most unfortunate part is that, since this is the child's first experience with an instrument, neither he nor his parents may ever know the difference. Because of his slow progress he may be adjudged unmusical. In fact he is likely to come to that very conclusion himself, and in discouragement, give up and never again attempt to learn to play an instrument.

It is shocking to contemplate the amount of enjoyment in musical performance that has thus been lost to people who have been deceived in their early experiences by instruments of inferior quality. An instrument does not have to be the most expensive, but it must be musically correct. A leading manufacturer once remarked, "It costs no more to make an instrument right than it does to make it wrong." Regardless of what you pay for your instrument, be assured that it is musically correct. Consult with your Bandmaster, your Orchestra Director, or your private teacher. The success or the failure of your musical attempt may depend, not wholly upon yourself, but largely upon the quality of your instrument.

A New Frill in Festivals

A NOVELTY in competition festivals among the high schools was introduced in the recent Delaware state contest held at Dover, in which 976 participants were enrolled. The novelty was suggested by the adjudicator of the contest, Augustus D. Zanzig of the National Recreation Association. He asked that a number of the

most outstanding performances during the festival be repeated in a special program. That honor went to the Brass and Woodwind Ensemble from Milford; Roland Hudson, Laurel, trumpet solo; Selbyville Girls Glee Club, Ferris Industrial School Band and Lewes Band. Mr. Zanzig complimented the schools of the state in the improvement manifested in the contests, as compared with those of the previous year which he had also judged. The festival was arranged by Glenn Gildersleeve, State Director of Music.

All Roads Lead to Marion

THE thought and attention of instrumental school music is right now assiduously focused upon the events to take place in Marion, Indiana, May 20th and 21st. This is a chapter that will stand out in bold type in the school music history read by future generations, for it is the only national competition of the year.

Soloists and ensemblists from every nook and cranny of this broad land of ours are expected to be there with their instruments shining and their embouchures in the pink of condition. President McAllister is working overtime on the preparations and the details of handling applications. It will be a great week-end, and you will read all about it in the next issue of the *SCHOOL MUSICIAN*.

Meet You at the Fair!

AS THE dream of the great combined National School Band and Orchestra Contests for 1933 daily approaches nearer the realm of reality, the colossal proportions of the event loom larger and more magnificent. The opportunity to participate in a National is probably a secret ambition of more boy and girl musicians than any other desire they know. Imagine how that ambition will be stimulated when a nation of school bandmen and orchestrians suddenly realize that the 1933 contest is to take place, at least within street car distance, of the great Century of Progress, with its fantastic buildings, its Venetian lagoons, and its fairyland of amusements.

Bands and orchestras will be attracted from cities and states that have never before been represented at a National Contest, in either division. The increasing popularity of bus travel should attract many from long distances. Surely there is much to be looked forward to, and every ambitious band and orchestra in the country may well set its goal for a part in this extraordinary event.

Commencement Reflections

By

Harry
Edward
Freund



This New

World for Thinkers

A NEW world is open to the young man and young woman who are graduating from the high schools this year. As a notable scientist has said, "The last twenty-five years have seen enormous achievement in the realm of material science, and the next twenty-five years will see even greater advance within the realm of mind." These young people will be brought face to face with new problems,

new conditions, and new situations, and to meet them successfully, the young man and the young woman will be compelled to use their thinking powers more than have the people of any previous generation. As they go out in the world, they will find a different atmosphere and a changed environment; and to adopt themselves to the new situation will necessitate faith, courage, confidence, and hope.

What a big step from the class room to this new world of activity, where individuals make real progress only as they develop in their mentality, with a right understanding of their fellow workers and those with whom they are brought in contact. All of which demands, on the part of the young man and young woman, self-control of their emotions and their impulses, a proper adjustment to their new surroundings,

and the beginning of the appreciation and recognition of what life really means, and always with the unceasing and untiring desire to better themselves by continued study, broader outlook and high ideals and ambitions.

Progress is mankind's and womanhood's Destiny, whatever may be the present national and international situation, for the existing condition is world wide. Back of it all is "Progress" and this particularly applies to the individual. Today is a changed world out of which growth must come.

The story is told of a religious conference of ministers being held in a southern city. The ministers, of different denominations, in discussing the parable of the Prodigal Son could not agree on a definition of the words, "and when he came to himself." As they happened to meet a colored preacher they asked him for his explanation, to which query he gave them the following answer. The colored preached said, "Why, gentlemen, it is very simple. When the Prodigal Son had spent all his money in riotous living he sold all his clothes, even his shoes and underwear, in fact everything he had, and then he came to himself." And it is only when we come to ourselves that we realize that in the final analysis our greatest equipment is our mental capacity, the broadening of our human sympathies and the development of our mental attainment.

For generations it has been held that you cannot change human nature, but you can change men's and women's thinking. The majority of young men and young women and even older ones have simply done what work they had to do to get by, without any thought of broadening their human sympathies or developing their mentality. The young people of today are living in an age of speed, with the automobile, radio, airplane, wireless and other outstanding achievements of inventive genius and science.

Naturally, with such environment, the young man or young woman feels impelled to quick action and quicker results, and is not content to wait for time to accomplish their desired goal. Therefore their thinking must keep pace with the times.

Education is to make humans more humane. Harry Pratt Judson, former President of the University of Chicago, said to me on one occasion: "Education is the opening up of the windows of the mind."

In these days of stress, each one is forced by the situation to "come to himself or herself" to fully analyze his or her capacity and opportunity, and to face the situation with faith and courage, to be perfectly frank with themselves and to record in their own minds where they have failed to live up to their fullest mental powers. For, with the increasing machine age, working days in many industries will be five days a week, and four to six hours a day for the reason that in that period all the goods that can be purchased will be produced. And whether by the time a man or woman reaches middle age and have accumulated a competence, whether or not they are financially successful, they will find that to a certain extent existence has become a burden unless they have cultivated their intellect and intelligence, either to enjoy their lives with more hours of leisure, or with fortitude in the changed conditions.

Musical expression is an important part of every young man's or young woman's life, and they should learn to play a musical instrument or to sing both from the standpoint of a social asset and that of a character builder, and as a relief from the strenuous life of today.

With increased hours of leisure, adult education will be a necessity. It is an important part of life's journey that we progress in our own individual thinking. Unless we do, we fall into the mire and muck of mediocrity.

About three years ago I was engaged in a national publicity campaign for a certain industry, and, having been called upon to give an address before a national convention, I did a great deal of research. This interested a prominent member of the industry and he requested me to procure for him for his office library copies of the books I had read, which I did. Out of this research the merchant cooperated with me in preparing a book that would prove of value to his business. In the merchant's employ was a fine appearing young man for whom a good future had been outlined. On one occasion, when the merchant and I were planning the work, the young man asked his principal if he could borrow one of the books to take home and read. He was told he could, and I mentioned to the young man that it would be an opportunity for him to write out an essay of two or three hundred words regarding the application of ideas in the book to the business with

which he was associated. With much indignation in his voice, the young man answered, "I have stopped going to school." To this I replied, "I am still going to school." The matter was not referred to again and I heard later that after three or four months the young man's services were dispensed with. And I believe he does not know now, and may never know, that he was slated for an excellent position with his firm.

There is the story in a nutshell. How many young men and young women who are graduating this Spring face the danger of feeling the same way, that they have stopped going to school.

Edison went to school till the time he passed on; also Steinmetz, and many other great men. In fact every man or woman who has achieved lasting name and fame has continued going to school whatever their sphere of activity, and every young man and young woman wants to lead a successful life.

On another occasion, a well known manufacturer told me that much to his personal regret, he had been forced to take a man from another industry to fill a responsible position as general manager because men who had been associated with him for many years, although they did their work acceptably, had not, in his opinion, progressed mentally or culturally, and he was also afraid if they were promoted to a much higher position they would prove overbearing to others.

Few young men and young women realize how closely their manners or lack of them, deportment and mental development are watched. A great asset to the young man and young woman are real friendships of the right character. They are a priceless asset. They may prove, in after years, the turning point to success in their careers.

As a lecturer recently stated, "Each one of us lives in his own individual world of thought and in the kingdom of our mental world we certainly can control and regulate our own thinking." Consciously or unconsciously, men and women are thinking more today than ever before.

Winston Churchill, the English statesman, made this comment in an address in this country: "Let Great Britain send a number of her representative statesmen to the United States, and let this country send the same number of leaders in business and industry to Great Britain." This is food for thought if you will consider the training a British

(Continued on page 33)



Even this historic old river of rapids seemed to roar its approval as the endless pageantry of sparkling color and glittering instruments moved across the great bridge. It was the most wonderful sight Wisconsin Rapids had ever seen.

Badger Bands Compete In 13th Annual Tourney

THE little city of Wisconsin Rapids nearly doubled its population for two days when over 4,000 school musicians arrived for the Thirteenth Annual Wisconsin School Band and Orchestra Tournament, Friday and Saturday, May 6 and 7. Eighty-five organizations, seventy-one of them bands and fourteen orchestras, entered the competition. They were judged by the grouping system, peculiar to Wisconsin, the plan which is under discussion for adoption at the next National School Band and Orchestra Contests in Chicago in 1933.

Appleton, West DePere, and Waupun, Class A Bands, were awarded Group I. Eight other bands in this class were awarded Group II, and three in Group III. In class B Eau Claire, St. Mary's

of Menasha, Custer of Milwaukee, Neenah, and Two Rivers were awarded in Group I while three bands were given Group II, and seven Group III. Class C had seven bands in Group I, thirteen in Group II, and four in Group III. Seventeen bands fell in the three groups under Class D.

In the sight reading contest West De Pere took first place with Green Bay second, and Menasha and Waupun tying for third. In Class B sight reading Neenah, Two Rivers, and Custer scored in that order.

Orchestra tourney awards gave Wauwatosa first and Green Bay second in Class A; Appleton first and Eau Claire second in Class B; Waupun, Wausau, and Wisconsin Rapids made the first group in Class C with Nekoosa coming

in Group II and four other orchestras in Group III. Black River Falls and West Bend were given first and second groups in Class D.

In many respects, except that there were double the number of entries, the Wisconsin State Tournament bore the resemblance of a national event. A. R. McAllister, president of the National School Band Association; Victor J. Grabel of the Chicago City Band and well known as a state and national contest judge; James R. Gillette, director of music at Carleton College, a frequent contributor of *THE SCHOOL MUSICIAN*; Captain Charles O'Neill, who has served as judge over several of the national band contests; and Edward Meltzer, head of the Meltzer School of Music, Chicago, were the judges of the various

By an Eye and Ear Witness

events. Articles by the two latter named gentlemen appear in this issue.

A characteristic of the Wisconsin Tournament is the awarding of individual buttons or badges to each and every member of the band and orchestra contestant. This is in addition to trophies and plaques, upon which is indicated the position won and which is awarded to the band or orchestra as an organization. This feature of awarding a memento to each individual performer surely brings home to each musician the part he played in making a place for his band. It is a plan that has often been recommended for consideration in the National Contests.

When one considers that there were 107 awards to solo contestants on twenty-eight different instruments, that gives an impression of the immensity of that branch of the contest. Appleton seemed to have fared best with four first places; namely, clarinet in both A and B Classes, Class A French horn, as you may well imagine from Director Moore's informative article on that instrument in a recent issue of THE SCHOOL MUSICIAN, and Class A bassoon.

Green Bay, Waupun, and West De Pere each have three firsts to their credit.

Undisputedly, Wisconsin claims the distinction of having been the first to organize its school bands into a systematic annual tournament movement. It happened in Reedsburg in 1920. "We were up against the problem of irregular attendance at band rehearsals and contests, and looking for schemes to stimulate the band movement and keep members interested," explained William V. Arvold, director of the Reedsburg Band at the time of the organization and now

credited as father of the Wisconsin Association. "So we decided to invite some of the neighborhood bands for a joint tournament. Five neighborhood bands came to Reedsburg for that first event.

"We held that first contest on Main Street, each band playing its numbers from a temporary platform. We had no set rules nor regulations. Mauston won first place and New Lisbon second.

"We all agreed that the idea showed too much promise to be dropped, and we decided there and then to perfect an organization. We called it the Wisconsin Boys' Band Association, and Charles Carroll of Waupaca was elected president. They made me secretary.

There was no holiday for judges at the Wisconsin State Contest. From eight in the morning till late at night there was always something to listen to, and grade. Here are three of the five hard workers. Right, James R. Gillette, Carleton College, Northfield, Minnesota. Below, A. R. McAllister, president, National School Band Association; and left, below, Victor J. Grabel, director, The Chicago Band.



"We had a business meeting at Elkhorn in December of that year, and held the 1921 tournament there in the spring. All of our first tournaments were played out-of-doors and were not confined to school bands, but rather to juvenile bands. It was not until 1925 that we got down to an exclusive school band tournament basis. We had thirty-four bands that year in Viroqua. When we met at Stevens Point with fifty-two bands in 1929, we changed our method of ranking bands to the present group

plan, having given it a trial the year previous. We have had a contest or tournament every year since we started in Reedsburg twelve years ago, and the interest and movement have shown growth every year. It would be impossible for me to describe the improvement in the quality of the bands in these past twelve years."

With all of its serious business and an overstuffed schedule of official events the Entertainment Committee of the Wisconsin Rapids affair found a few hollow places in which to pour some recreation and relief from the contest



strain. Thursday night was Stunt Night for the thousand or more who had already arrived for the opening events Friday morning. It was held in the High School Field House where the major portion of the band contest was later staged. The Viroqua Band, directed by Otto Brown, pulled the "Uncle Tom's Cabin" stunt, used by Al Sweet on the vaudeville stage and was awarded a prize of \$10.

Then there were performances by a class of tumblers; a Badger Booster Band, composed of small children; a drum major tap dance by Ethelyn Prellwitz of the Ripon Band; and several other events including "Senator Schultz." James J. Plzak served as master of ceremonies.

Attendance at four dances Friday night, three of them sponsored by band mothers and one by the Entertainment Committee, proved that the fatiguing effects of contesting on Bandmasters is not felt by the young musicians who are the true contestants.

Nor did any of the Friday night revelers show signs of strain when fifty-





It was William V. Arvold, former director of the Reedsburg High School Band, who first got the notion that an annual state tournament would be a good thing for Wisconsin. And so today, as President Emeritus, he is always introduced and referred to as the Father of Wisconsin State School Band Contests.

Appleton, Wisconsin, has a band that could scarcely be criticized in any of its choirs. It is as pleasant to listen to as any band any one might wish to hear. Its horn section is notably fine, and it is interesting to observe that six of the seven, who have mastered this very difficult instrument, are girls. Its reed and flute sections are, too, of the quality that capture your admiration. In the ensemble events Appleton won first in the Class A flute-clarinet duets.

There were 21 other combinations in the ensemble events in which Appleton took first in Class A and B woodwind sextet; A and B woodwind quintet, and Class A clarinet duet.

With four thousand boys and girls pouring into a "six thousand town" for two and three nights' lodging, to say nothing of the multitude of directors, chaperons, fond mothers and admiring

six bands marched past the reviewing stand in the great parade on Saturday afternoon. It was the greatest parade Wisconsin Rapids had ever seen, and the largest crowd of spectators that ever thronged its thoroughfare.

Parade managers showed their showmanship in selecting Menasha to give spectators their first big thrill. Menasha, you will remember, won the National Championship in Class B in the Marching Contest at Tulsa, Oklahoma, last spring. Here she came in her smart blue uniforms with waving silken banners leading a colorful pagentry past the judges stand and over the great bridge. Menasha was awarded first place in the Parade Contest with St. Mary's of the same city coming in second; Wisconsin Rapids, third; Eau Claire, fourth; and Green Bay, fifth.

Up Grand Avenue they marched, then to the high school athletic field where the Marching Contest followed the parade. Thirteen bands entered this contest with Waupun winning first; Menasha, second; Wisconsin Rapids, third; St. Mary's, fourth, and Two Rivers, fifth.

Appleton and West DePere, both awarded in Group I, are two of the best Class A bands in the state of Wisconsin. Right is E. C. Moore, director of the Appleton High School Band. Below, A. Enna, director, Nicolet High School Band, West DePere, and president of the state Association.



friends who followed them, the housing problem, as you may well imagine, far exceeded any such difficulty that has attended a national event.

And yet A. A. Ritchay, chairman of the Housing Committee, seemed able to keep smiling. Every cot in town was commandeered into service for the occasion. Kids slept in all manner of suitable places that one could think of, and in some places which it must have required several to think of. Even the jury cots were hauled out into the cir-

(Continued on page 31)

Hammond's *Nineteen* Bands and Orchestras

THE turn of the year 1932, found sixteen school bands and three school orchestras aggregating a total of over one thousand instrumentalists, ranging from the first to the twelfth grade, in Hammond. A few years ago, an elementary school solo contest was inaugurated. Sixty-five boys and girls competed last year. This year there are one hundred and five entries. String quartettes, brass ensembles, "German" bands, and neighborhood orchestras and bands have sprung up, many of them on the pupils' own initiative.

As one father remarked, "get them started and they run by themselves," and we do feel that we have efficient starters in the teaching force.

One of our efficient starters who last year brought home the bacon in the shape of first place at the Chicagoland Music Festival, is Mr. Nilo W. Hovey, the director of the Technical High School Band. Because of a vacancy in the Hammond High School Band, Mr. Hovey, last fall, assumed charge of both high school bands.

Last year Hammond Bands placed

By One of the Boys

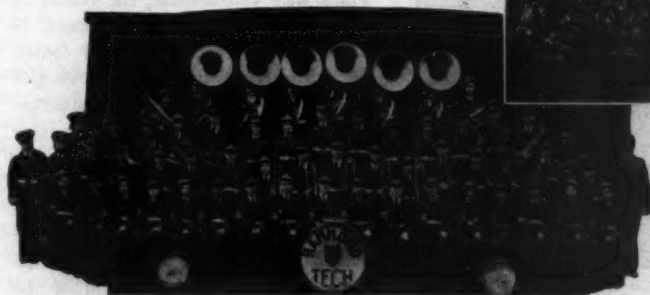
Many pupils, after graduation, have joined the Hammond Symphony Orchestra, recently organized. Tech High also has an Alumni Band, organized because of the demand for it by graduates.

The accomplishments of the Hammond High School Band and Orchestra have been told before and are well-known. This year the orchestra, under the direction of Mr. Wm. H. Diercks, and choruses, under Miss Edna Becker put on the opera "Faust" in conjunction with the Chicago Festival Opera Company.

Each May a grand music festival is held during one solid week. It embraces both the vocal and instrumental organizations in all the elementary schools

osopher to reason out what the general was thinking. We have many good musical organizations in this country, each doing stellar service. Do we not say that there are some things money cannot buy? The influence of music upon individuals not only builds the individuals, but has its effects upon groups. It brings the family closer together—the basic group—and that is worth more than can be figured in dollars. I cannot help thinking of music in terms of life-values, not money-values.

To many people music is as a religion. In times of stress, more than at other times, people turn to some "leaning post"—some sort of helpmate. So this



With sixteen school bands and thirteen orchestras, Hammond, Indiana, a city of fifty thousand, is musically busy. Here are but two of its fine organizations. Above, the Senior High School Band, and, left, the Hammond Tech' Band.

first and second in district competition and second and third in the state contest, being barely "nosed" out of first place by the fine Marion, Indiana, Band which later won second place in the National Contest at Tulsa, Oklahoma.

and high schools. It was a huge success last year.

A great general is said to have remarked after hearing a certain band pass, "That band is worth a million dollars to the army." It takes no phil-

great institution, the school, has provided wisely, in many localities, for just such a situation through its vocal and instrumental music departments.

The city of Hammond, Indiana, has been fortunate in having as a leader of

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Captain O'Neill is a graduate of Knellar Hall, official Military Band School of the British Army and of the McGill University, where he attained his degrees. He is director of the Royal 22nd Regiment Band, Citadel, Quebec, Canada and vice-president of the American Bandmasters Association.

By

Captain Charles O'Neill, *Mus. Doc.*

IT may be stated at the outset that the School Band movement may become one of the most far-reaching in its effect of any movement yet undertaken in connection with the education of young people. Much has been accomplished already; sufficient to make its value apparent to every thinking person. It is certain that everyone present here today fully realizes its significance, so it is not my intention to treat the subject at much length, but rather to comply with the requirements of the paper by giving you a few personal thoughts on the matter.

To me there are two main aspects to the importance of the movement. They are the importance to the individuals taking part, and for whose benefit the movement was conceived, and the importance to Bands as a whole and Music generally.

The individual is affected in several ways. First through the addition of a new branch of education that will tend to a more even development of the young mind than has been the case in the past. Secondly, through the giving to young people of something over which they can enthuse, the results of which will be of the greatest benefit to them in later years. Then, of course, the School Band movement opens a gate to the field of Music, under competent guidance, in the formative and most impressionable years.

With regard to the School Band movement and Music generally as a branch of education, it seems to me that the consideration given to the whole question is an acknowledgment of the importance of Music in the general life of today. It can almost be stated that the most important part of a community is its musical life. In addition to purely musical events, which are among the most important in all communities, there

Ladies and Gentlemen!

We Are Important

is very little activity of any kind that does not call in the aid of music of some nature.

It is therefore in the scheme of natural evolution that the teaching and use of the art of music should be incorporated into the educational system, thereby giving to every child an opportunity of becoming acquainted with at least the elementary principles of the art. Who can foretell the amount of talent that may be discovered which might otherwise remain latent.

There is no better way of teaching Music, or becoming familiar with it, than by active participation, preferably in groups. In that respect the School Band movement is one of the greatest that has ever been undertaken.

There is no other subject that can equal Music in developing the mental faculties, and when to that is added the benefits to be derived from the discipline necessary in concerted action and the wholesome lesson entailed in the partial suppression of individuality when necessary for the common good (both of which are absolutely essential to good band playing) I think my first statement in this paper is a truthful one.

Then the School Band furnishes something for the young people to be interested in and to expend their energy on, that will at the same time aid their mental and social development. The fact should not be lost sight of that man is by nature a sociable being. He loves to be among his fellows, else why are we here today. There is no better way to grow in that respect than by working in concert with others in a common aim to produce harmony from that which could easily be cacophony and discord, and order and cohesion instead of chaos.

We all know that young people must have something upon which to expend their enthusiasm. One cannot think of anything in that connection finer than

An Address before the American Bandmasters Association on "The Development and Importance of the School Band Movement."

school organizations, and very near the head of the list, if not the actual head, must be placed the School Band. There is an appeal in Music, and in Band Music especially, for young folks. Their minds are continually expanding and they are forever on the look-out for something to be enthusiastic about. The School Band is capturing their interest, and is going to continue capturing it, for the cause of Music.

No finer and more inspiring sight can be imagined than that witnessed at the School Band Contests, both on the platform and in the parade. On more than one occasion I have felt a lump in my throat at seeing the eagerness and keenness expressed in the faces of the boys and girls at these events. I have also been thrilled at some of the accomplishments of those same young people. I would also suggest that a great part of the importance of the movement consists in the development of the quality of loyalty and that of "Esprit de Corps," which are being engendered in the youth of the nation.

As I have intimated, youth must have something upon which to lavish affection. There will not be much wrong with boys and girls who devote a large part of their free time to the pursuit and playing of Concerted Music.

It is a fact that in the Services the Band is the center of the life and activities of the unit, whether on land or afloat. All ranks love the Band and

everything and everybody connected with it. An equivalent condition could be the result of the association of Schools and Bands. They need not, and should not, supersede sport, because life should be made up of varied interests, grave and gay, activity and calmness, the practical and a taste of the arts. Sport will continue to be necessary to physical development, but the Band can be a great aid in mental development and promoting a sound social environment.

Life is a constant progress toward perfection. I do not think it can be disputed that the perfect individual is, or will be, the one who is well balanced physically and mentally. The many sided person is normally the one from whom may be expected the greatest contribution to the welfare of the community.

I can think of other benefits accruing to the individual as the result of the School Band movement, and all of you can supplement what I have said, but I cannot take any more of your time on that phase of the subject. I want to say something about the importance of the movement, to Bands and Music, generally.

The result will naturally be a greater and more understanding interest in Bands and Band Music. The graduating and passing from the ranks of bands each year of thousands of young people is destined to create an enormous band

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This is Professor Mang, with three of the six instruments unto which he divides his time. On the table are the "tarogato" and the "sopransaxophon" and that other interest, which has captured your entire attention is the "oktavin," entirely unknown to the American School Band. In the Professor's repertoire are also the oboe, the "jagott" and the "klarinette." Herr Mang invites correspondence in English. He will be glad to hear from school musicians and their directors. Address him Bunsenstrasse 2, Heidelberg, Germany

What a German Professor

Thinks of Our School Bands

I HAVE learned, with profound amazement and pardonable envy, of the great development of amateur and school orchestras in North America. To we Germans, America still remains the paradise, or Utopia of instrumental music, be it orchestra, band or other instrumental ensemble. Besides being hampered financially, we are still, to a great extent, enslaved by the thorough theoretical tenets of the pedagogically, aesthetically, historically and scientifically exact school and are unable to progress beyond the old music of the baroque era.

In America you simply give the talented child, be it a boy or a girl, a drum, string or wind instrument, accord-

ing to its own desire, while with us it is indeed a rare occurrence if some bold youth, of his own accord, venture a brass instrument into a group of a dozen violins and a solitary flute, and the rarer still is such an action sanctioned by the school conductor. Girls are not even in the running.

And the equipment! While, for instance, a single Detroit High School orchestra (according to a picture) already has three harps, I doubt that in all Germany there is a single school orchestra that can afford the unheard of luxury of owning even one harp! To think that in this erstwhile "Land of the Poets and Thinkers" benefactors and donors to this purpose are almost unknown.

These same observations may also be applied to the bands. Not only would the large number of pieces invariably used in the Yankee school bands justifiably arouse our curiosity, but the use of so many known instruments would be amazing to us. I doubt whether even our university music professors know what a mellophone is or what a sarrusophone looks like, although they may have in the meantime become acquainted with the sousaphone through American talking films, such as "The Jazz King."

Despite the vast personnel, the variety and first-class equipment of American school bands, I have never been able to discover, as yet, on any of the

By Walther Mang

Heidelberg, Germany

numerous group photos of bands of all descriptions, that very important instrument, the lyra. This wonderful instrument, in my opinion, is so necessary to a complete brass band, that I cannot understand why it is that it has hitherto remained seemingly unrepresented in your country. It was, therefore, a source of elation for me when I finally discovered in the new catalog of a Chicago concern, that they had included the bell-lyra, or glockenspiel, as a novelty having possibilities. Besides the illustration and an explanation of the usefulness of the lyra in martial music, there is reprinted an enthusiastic testimonial of the Northwestern University of Evanston, Ill.

Because of my intense interest in the astounding development of school bands and orchestras in North America, I would like to cite briefly some of the advantages to be gained through the use of the lyra in bands. The lyra, with its piercing, high-pitched tone, is especially adapted, in conjunction with the piccolo, to carry the martial melody. (Whether or not the lyra player is to

continue with the bass, when the latter has the melody, is left to his own judgment. At any rate, he should be given a free hand, accordingly as he carries the main or counter melody, intermediate runs, etc., as is accorded the trap player in his rendering of the popular "hots" and "breaks.") Above all, it is necessary to have a snappy wrist movement, as when playing a xylophone or vibraphone. This is so much the more important because the player has only one hand free to play, the other is used in holding the instrument which is supported by a shoulderstrap. The hammer should be button-shaped or spherical to enable the player to play glissando without the danger of catching on the bars.

This applies especially to the generally used original one-rowed lyra which admits of only 13 bars. We must therefore decide between a chromatic octave and a half in the most usable key, E flat or A flat major. With the latter arrangement it is possible to get along quite well in most marches without the necessity of continually skipping several bars or changing to the lower octave in order to continue the melody. This inconvenience has been recently overcome in the two-rowed lyra which has 25 bars thus ranging over two complete chromatic octaves. With this instrument it is possible to play equally as unlimitedly as on orchestra bells. It eliminates the bothersome changing of the bars for marches in various keys, which is impossible anyhow when on the march.

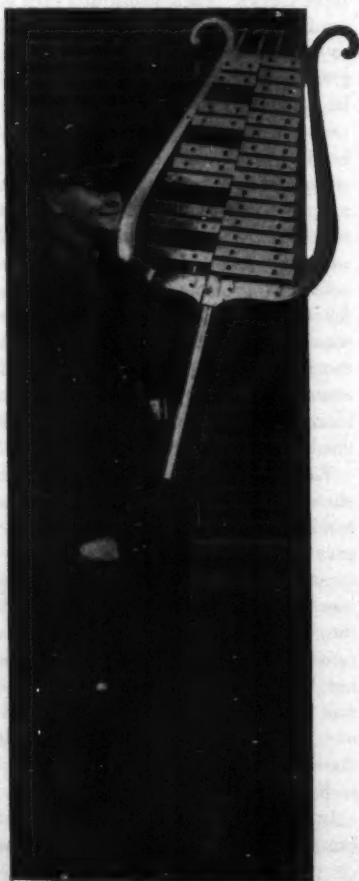
The weight, however, is doubled because of the added bars. The Chicago manufacturer has met this difficulty by using aluminum in the making of the bars and framework with the result that the instrument now weighs only 13 pounds, no more, therefore, than the old, solidly-built, one-rowed lyra. That the aluminum bars are softer-toned than the steel variety is easily understood by the difference in hardness of the metals. Whether, however, they are more sonorous I will not say, nor whether they are capable of withstanding the severe impact of the brass hammer as well as the steel bars, which must be carefully guarded against rust. On the other hand, I find the new arrangement of the

bars to be better from a musical point of view. Namely, from "A" to "A" instead, as in Germany, from "C" to "C," for the lower bars sound much more pleasant than the shrill high ones that are hardly distinguishable from "A" upwards. (It seems to me that for band music the range "B" to "B" is best adaptable since the flat keys predominate.) If, as they say, this lyra was heard two blocks away above the 100 instruments of the Medinah Band during the 1930 National Shrine parade, it is not unusual and applies to any good lyra.

At any rate a single lyra is sufficient even for the largest bands. On occasions such as great parades, and band contests, where many bands are assembled, the lyras are invariably the center of attraction. This can easily be explained by the unusual shape of these instruments which derive their name from the old Greek lyre, the well known attribute of Apollo, the god of music. It is for this reason also that they should form the lead, when on the march, with the sousaphone players, as bass accompaniment, bringing up the rear with their thunderous blasts. Usually the first warning of an approaching band is the dull thumping of the bass drum, then a few shreds of melody from the trumpets and trombones, then the lyra and finally the reeds; after the band has passed this order is reversed. For such parade purposes, however, the lyra should by all means, present a decorative appearance. The two horn-like ends on the sides, to which are attached vari-colored horse hair plumes, as well as the top center part, admit of further ornamentation, as shown in the generally used German form. The eagle can, of course, be supplanted by any school, club or other society monogram or emblem. Keen rivalry will undoubtedly soon develop in the luxuriousness of this ornamentation as soon as the lyra becomes more generally known and used.

Who should play the lyra? In large bands, of course, a regular lyra player, whereas in smaller bands this can be attended to by the oboist or fagottist whose instrument, when on the march, can hardly be heard anyhow. When not on the march, it will be necessary to lay the lyra aside until another march is played, or perhaps entrust one of the by-

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This is the "glockenspiel" or bell lyra, the absence of which, from our school band pictures is a lament to Herr Mang. Two of these are in use in the Illinois University band, from which this picture is taken.

These are My Sentiments

THE Illinois State Band Association used the Division System of rating bands at the contest held at Champaign, April 29th and 30th. The opinion as to its feasibility were many and varied. And, it is believed, the majority of band masters disliked the plan. To make matters more complicated the United Press reports were in error inasmuch as it gave a first, second, third, fourth and fifth place in the first division, whereas the intention of the Association was that there was to be absolutely no distinction made in any division.

The report gave the band which played first, first place; the band which played second, second place, etc. And when the various bands arrived home and learned of this condition, matters were not so pleasant. This same condition existed amongst the soloists, where, in two particular instances, the outstanding performers were listed last. And a lot of explaining to the home folks can never remove the effect of the reports, to say nothing of places all over the country which will never receive such an explanation.

We want to correct through THE SCHOOL MUSICIAN this unfortunate impression. All bands given a place in any division, were to be given an equal place regardless of whether their names appeared first or last in such a division; and the same consideration must be given to all soloists and ensembles. To allow any other impression to exist would be decidedly unfair, and entirely against the wishes of the state association. If each band, each soloist and each ensemble, THINKS it was first in its division we are content to let them think so; but positively no band, soloist, or ensemble was so placed by the markings of the judges or by the wish of the state association.

In one district contest a judge marked bands in the first division "Superior Plus," "Superior" and Superior Minus," making three distinctions within the division. This matter was brought to the

In Which Mr. Chenette Speaks Frankly of the Illinois State Band Contest Held at Urbana

By Ed. Chenette, Major

attention of our National President who promptly and efficiently disqualified any such markings as against the spirit and intent of the Division marking.

One director suggested that in the future, but three places be given, and those to be first, second, and third. All other bands were not to be marked, and this would leave every other band with a thought that he possibly received fourth place. This, he said, would still allow us to choose the three better bands, and still would save the embarrassment of some band receiving a rating of sixteenth or twentieth place. The same rule was suggested for soloists and ensembles. Personally, I would favor this plan. But it might be selfishness on my part because of the happy conditions which exist in our school and in our organization.

However: If this "three rating" system be used, it would mean that there would be no use of more than five bands in any class going to the state contest, for through a process of years of competition in our state, some three of these said five best bands in either class would receive the decisions. The great majority of class A, class B, and class C bands would then be practically without hope of a win. There is much to be said on both sides.

It was the opinion of many that we are seeing the end of contests. Again I would prefer a "demonstration festival" in preference to the Division System. My proposed "Demonstration Festival" would entail the following:

Each band in each class would be assigned two numbers to present at the festival. This would give us the pleasure of hearing at least thirty numbers in each class or ninety numbers in the three classes. Each soloist and each ensemble would be given a certain number to present and again we would hear a great variety of numbers. This should be highly educational and decidedly interesting and entertaining. Instead of hearing a few numbers played under stress and nervous strain, we would hear a great variety of music performed under happy, congenial conditions. This would be followed by no bitterness of defeat and promote a far more congenial fellowship among the entire state personnel. Last, but not least, it would do away with a lot of expense. My preference is for the straight contest; but barring that I favor this plan as outlined here to the Division system.

We used but one rating judge and one critic judge. The former placed the bands in the divisions, and the latter gave his opinions as to the actual performance of the number. While the idea of the "Critic Judge" was all right, the "One-Man Rating Judge" was not satisfactory. Not that the judge was not highly competent, but the opinion was that three minds were better than one. We look to see the old system of three men used, wherein each rates and each criticizes the bands.

In the criticisms of the soloists and bands, especially the former, there was

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By

Edward Meltzer, A. B., Mus. B.



Mr. Meltzer is a noted authority on band conducting and interpretation.

Pertinent Factors in

Interpretation

First: Tempo

THERE is perhaps no subject connected with the school band and orchestra contests today which receives more general attention than the matter of the correct interpretation of the numbers to be performed. With our high school organizations playing the works of composers—Wagner would be a good example—which taxed the powers of symphonic conductors and players little more than a generation ago, every director of today is by force of circumstances expected to give adequate readings of some of the most difficult numbers in the literature. Although qualifications as to tonal quality and intonation are counted as of equal importance on the judge's scoring card (and it is well that they are especially while there exists so much divergence in interpretation and its grading), even success in these lines can be affected by the tempo and dynamics. A brief review of some of the more important factors that make for correct interpretation should therefore not be out of order now that the contest season is again here.

While I was returning from a contest last year, with one of the other judges, he remarked that today when the subject of interpretation is mentioned, nine out of every ten directors think that the

matter of the tempo is meant. I promptly agreed and recalled to his mind the fact that the same had been true of the matter of fidelity to the dynamic markings some five or six years ago. With practically every contesting band now observing these with due care, and a more accurate feeling for the correct tempo in development, I venture to predict that it will not be long until the poetic and literary character of the composition will receive the attention it deserves.

Although the correct tempo is only one of the elements of an ideal performance, an incorrect tempo will make it impossible for an organization of the finest musicians available to give even a reasonably acceptable performance. Hans von Bulow once made the remark that, "there are no poor orchestras, there are only poor conductors," so let us imagine an orchestra composed of the most able and conscientious musicians trained by an able conductor to the peak of perfection in every detail. Let us further suppose that on the evening of the concert, this conductor is for

some reason unable to appear and another is substituted. Even though he should fail to indicate nuances, character, etc., the musicians would be able to deliver a good semblance of what their regular leader would expect from them, but the moment an unreasonable tempo is indicated, their own efforts to save the performance are thwarted and mediocrity must result. It is therefore not to be wondered that such men as Berlioz, Wagner, and Weingartner have taken so much time, in their treatises on conducting, to emphasize the importance of this subject.

When a contesting band or orchestra is compelled to open a prelude, which should be taken at about 116 quarters to the minute, at about 63, and similarly eccentric tempos are taken throughout, the average judge will feel compelled to make a sizeable deduction from the interpretation grade. If he is inclined to be more lenient, he will take the position that we are judging the playing of the girls and boys, not the conductor, and will let the response which they give

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Harrison's *Wheel of* Fortune

HARRISON did herself proud this year in the Chicago "State" Solo and Ensemble Contest. With eight firsts, four seconds, and five thirds this band, with a good past record for solo winning, has defended its position admirably. In the ensemble groups Harrison took three firsts one second, and one third.

When a school makes a good showing in solo and ensemble prize winning, that is a direct indication of one of two facts concerning the instrumental students of that school. Either they spend a great deal of spare time and money, taking private lessons outside the school, or the school itself affords remarkably good class instruction on the individual instruments. This latter condition manifestly prevails at Harrison because the instrumental students and members of the band take relatively few private lessons. With its designation as one of the two bands eligible to enter the 1933 contest, following the Chicago Senior Band Contest held on April 9, it is evident that Captain John H. Barabash, himself a former member of the very band of which he is now director, is doing a good job.

The history of the Harrison High School Band is not unlike that of most every other band in the Class A group. It was one of the first school bands organized in Chicago. There were twenty members at the first rehearsal. They got together only once or twice a week under various and sundry bandmasters, and it was not until 1924 that Captain Barabash became its full time instructor.

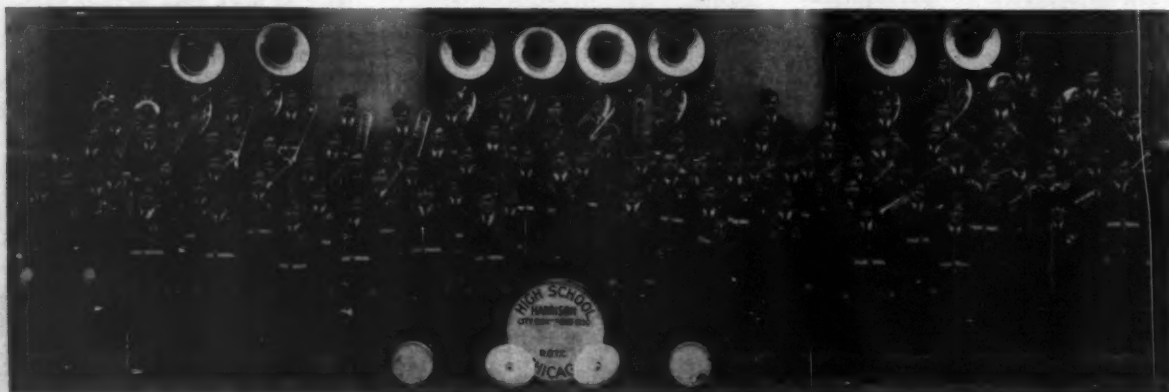
Since then band work has been an established feature on the school curriculum, and its music has been the accompaniment for almost every other school activity. They won their remarkable support of the school community by their generous giving—giving their music to business and civic organizations, neighborhood hospitals, sanitariums, radio stations, and patriotic and civic celebrations.

Out of this neighborhood enthusiasm has come several groups of band music lovers organized for the sole purpose of supporting the band in some way peculiar to each particular group. There is the Band Mothers' Club. Naturally the

mothers of girls and boys in the band want to give the organization moral and financial support. This club gives parties, plays, picnics, and such to raise funds, and it has the neighborhood behind it in everything it attempts to do for the good of the band.

Then there is the Harrison Band Club and the Harrison Alumni Association. This latter group aims to carry on, to develop and further the musical tastes and ability of its members. It was organized four years ago, and it is believed to be the first, if not the only, club of its kind ever formed. In a position to understand the problems of active band members better than anyone else could do, these alumnists have done a great deal for the benefit of the band, as a whole. Many of the annual concerts have been sponsored by the alumni.

Unique and interesting is the "Just Us Girls Club." Its membership is made up of the sisters and girl friends of the band members. This club has for its purpose the development of the social life of the instrumentalists. Band





Beginning at "twelve" and reading around the dial, you see Frank Brouk, first prize hornist; Elmer Ziemann, first, bassoon; Clarence Karella, first, sousaphone; John Tockstein, second, sousaphone; Edmund Brousek, first, xylophone; the champion flute quartet with Majmir Sedlek, Harold Zislis, Albert Mikuta, and Lumir Palma; Otto Dumke, first, oboe; Harold Zislis, third, piccolo; Edward Bruna, first, baritone sax; Albert Swirsky, first, by default, bass sax; and Norman Krause, also first by default, English horn; and the center of the dial is reserved for Harrison's one girl prize winner, Helen Kotas, third, French horn. Other prize winners whose pictures we did not have are Otto Zmeskal, second, flugel horn; George Wuchas, second, xylophone; and Steve Dubowy, second, bass clarinet. In the third prize winners are Leo Loden, bass clarinet; Majmir Sedlek, flute; and George Behemski, baritone.

parties, hikes, picnics, dances, all come under their plan, which is well worked out and very commendable. They give much financial and moral support to the band.

Back in 1929 Harrison won its first notable achievement when she took second place in the National Marching Contest at Denver, Colorado. She held

the Chicago championship for two consecutive years, 1930 and 1931, and took fifth place in the national at Tulsa last year. Among its visiting directors have been the late John Philip Sousa. The Chicago Daily News presented the band on its Plaza, in April, 1930, under the batons of those famous men, Edwin Franko Goldman and Victor J. Gabel.

At that concert Mr. Goldman presented the band with the Daily News Chicago Grand Championship Plaque.

With this year's solo and ensemble winning record Harrison expects to make its presence felt at Marion, Indiana. Complete records of this contest will be given in the next issue of THE SCHOOL MUSICIAN.

How to Improve Your Repertoire

• • •



TEACHERS and students too often overlook the opportunity to add interesting novelties to their repertoire, from the vast store of contemporary music, so much of which is both pianistic and of sound, musical interest and value. It is so easy to get into a groove, and play and teach the standard literature, threadbare. True, there is much of the literature, for piano, that every aspiring pianist must be thoroughly familiar with, no matter how hackneyed, but it is a great mistake to thus limit oneself. Good novelties are stimulating both to teacher and student and a repertoire that has individuality is far more attractive than a stereotyped one, no matter how well played.

There is far more good music "turned out," these days than ever before, and the enterprising young musician will be well repaid for his alertness in the matter of acquiring an interesting and well balanced repertoire, that is both musically novel, and reflects his pianistic personality.

So apropos of this subject, I suggest, the two mazurkas by Felix Borowski. Both are grateful and pianistic and neither possess unsurmountable difficulties. You may like the second one in C minor better than the first. It is more brilliant than the one in C major, but both are, if well played, exceedingly attractive, recital numbers and pieces that you will enjoy studying.

The first piece does not present as many technical difficulties as rhythmic ones. It is very important to give the quarter and half notes throughout the piece full time value. This seems to be difficult for many students when the long notes are preceded or succeeded by triplets. Play the double octave passages lightly from the wrist but very clearly and cleanly and make no retard. The third page requires some thought in shading, as the same little figure occurs several times and should be played no two times alike. Perhaps the best method is to increase the tone with every repetition and alter the nuance and influence so that the effort

is constantly varied.

The second Mazurka calls for good clear chord playing, which means much weight from the finger tips and perfectly relaxed and supple arms. You will thus avoid hardness of tone no matter how brilliant you desire your effects. If you treat the 16th supplementary note in the first measure as if it were a grace note, even though you are practicing quite slowly, you will find that the rhythmic effect will be greatly enhanced. The 18th measure in the piece may offer some difficulties also. Be sure your staccato is very crisp and count six to the last quarter so as to assure perfect time. This is always a safe thing to do when meeting a cross rhythm. (Such as two against three or three against four.)

There are no other specific difficulties other than the sustained vigor and vitality necessary for an effective performance. But the composition, itself, is so infectious with its invigorating rhythm that I am sure your spirit and enthusiasm could not be tempted to lag.

By Theodora Troendle

Have a Care With Your Instrument

By
W. W. Wagner

YOUR instrument needs care if it is to function properly and give the maximum length of service. Trumpet and cornet players, even professional musicians with whom I have come in contact, are woefully uninformed concerning the most simple things to be done in the care of their instruments. In response to numerous requests some of the things, which you should know if you expect your trumpet or cornet to operate efficiently, will be discussed in this article.

A man who is connected with one of the large band instrument manufacturers recently told me that a very high percentage of the trumpets and cornets which are sent to them to correct faulty valve action should never have been sent to them at all; that the valve action was not faulty but the valves simply needed cleaning. Wash them with warm water and Ivory soap, and clean the inside of the valve casings in the same way. Rinse the soapy water off very carefully after you have finished. Then wet the valves with plain water and put them back in the instrument. I would not recommend doing this unless your valves give you trouble. Some valves are of nickel silver which turn black as a result of the chemical action of the breath on the metal. Do not try to remove this stain because it will not harm the action in the least. In fact, after the valves are stained, they will hold a lubricant, particularly where water is used, to greater advantage.

There are two general classifications of valve types, namely, the star valve and the pin valve. The star valve has the spring on top of the pump resting on either a two or three pronged star. The pin valve has a pin guide in the side of the pump near the top which guides the pump while the spring is usually underneath.

Beware of stretching springs, particularly if your instrument is equipped with star valves. In practically every case you will cause the spring to be



crooked so that it will rub on the side of the spring barrel or casing and will cause the valve to bind. If your valves do not work properly, do not blame the springs until you have examined them thoroughly and have found them to be crooked, in which case, buy a new set of springs from the maker of your in-

strument and specify light, medium or stiff springs, as you desire.

Dust and other foreign matter enter your instrument when you play it, and the moisture from your breath causes it to stick to the inside of the tubing. Little by little the inside is clogged up so that your trumpet becomes harder to play and the intonation is seriously affected. I have actually seen trumpets with the mouthpieces (that is the tubing in which the mouthpiece is inserted) so clogged up with foreign matter that I do not see how they could be played at all. This accumulation is so gradual, however, that the player does not notice it until his instrument becomes unusually bad. If you will clean your instrument at regular intervals (at least once a month if you play regularly) it will function much more efficiently.

Now the question arises as to how the instrument is to be cleaned out. Put the instrument in hot water to which has been added a sufficient amount of washing soda (not baking soda) so that the water seems to be thoroughly saturated. Let the instrument soak half an hour or more and then remove the slides and valves and draw a piece of clean cloth through the inside of the tubing. It is a good idea to take a piece of cord or heavy string and to one end attach a weight, usually a small piece of lead, while on the other end fasten a piece of clean cloth (see illustration). The weight will permit you to run the string through the part of the tubing that you want to clean, and then by pulling the cord you can pull the cloth through. After you have loosened up the foreign matter inside of the tubing by soaking it in water and soda, the cloth will usually clean out the tubing very well.

In the interests of cleanliness and also to keep your instrument looking

(Continued on page 31)

Can These Things Be True

By
Lloyd
Loar

As a supplement to the last previous installment, we should mention an additional factor in air column vibration that has to do with timbre or tone-color. When an air-column is producing its fundamental tone there are numerous sub-divisions of the major pressure and rarefaction waves. These sub-divisions furnish the frequencies necessary for the harmonic partials that give the tone its timbre. Each one will have its own nodal pattern, of course, but these patterns are not permanent. They exist only long enough to establish each harmonic, and during the time of the greatest pressure or rarefaction values for the fundamental or other harmonics below it in pitch, they are partially cancelled. The diagrams showing the vibration patterns of air-columns in the previous installment would be exactly accurate only for tones of but one component and that the fundamental or first partial. A tone rich in harmonic partials would change its pattern many times during one cycle of the fundamental, but if the fundamental were the most intense component of the tone, the plainest pattern seen would be as shown in our diagrams. A closed tube favors the harmonics that determine its timbre in the same way it does those that furnish its scale, but not quite so definitely. For an analysis

Here are the Inside Secrets of Your Instrument. A Lesson in Acoustics, Written so You Can Understand, and Like it.

of closed tube tone will show a certain proportion of even numbered partials. They are not as predominant as the odd numbered ones including the fundamental or first partial, but they are there. It is impossible to isolate them, however, and use them for new fundamentals of tones higher in pitch.

As illustrative of wind instrument tone in general, we will consider the modern trumpet or orchestral cornet. If it is a B \flat instrument its open tube is of the proper length to sound the B \flat on the second line from the lower one of the bass clef. In proportion to its length the tube is rather small in diameter; this makes it easier for the air-column to break up into different segments as it vibrates, and so sound its harmonics as fundamentals, than to sound the fundamental of the tube itself. It is classed as an open tube and so its harmonic series includes all the harmonics possible to a

string. That is, its harmonics beginning with the first one have twice the frequency of the fundamental, three times, four times, five times, etc., including all the whole numbers for as far as the harmonics extend above the fundamental in frequency value. It must be remembered that the definition of an open tube doesn't require that both ends of the tube be open in the usual meaning of the word. Acoustically, a tube is an open tube when each end of the tube can have an anti-node, or place of greatest air-activity. The bell of the horn will of course allow this, and the pressure of the lips on the mouth-piece is so light when the cornet is played correctly, and the pulses of air escaping into the horn from the player's lips are intermittent enough, so that the mouth-piece is also an open end of the tube.

THE cornet-trumpet has three extra lengths of tubing that are controlled by valves or keys. When the horn is blown without any of the keys being depressed these extra lengths of tubing are not part of the air-column, and the tube is tuned to the B \flat . Each valve when pressed down makes as a part of the horn tube a different length of additional tubing. For the first valve this is sufficient to lower the tone of the tube

Cornet In B \flat

(Fig. 1)



a whole-step, for the second valve a half-step, for the third valve a whole and a half-step. By combining valves it is possible to alter the fundamental pitch of the tube a half-step at a time down to three whole steps below the unaltered tube. It is only the isolated harmonics of these fundamental pitches that are used to produce the tones of the cornet scale. The fundamental itself is not supposed to be used. This is necessary in order to extend the range of the instrument upward to where notes of high enough pitch are available, and with convenient ease of playing. If the tube were of large enough diameter to produce the fundamental easily, it would also produce easily but two or three harmonics. This would leave gaps in the scale or else require from ten to twelve keys and a correspondingly complicated system of auxiliary tubing. The instrument would be harder to make, more expensive to buy, and harder to play; and probably of inferior tone-color. These fundamental tones are called pedal tones. They can be played and are played by players who have taken the trouble to develop the special technic necessary, but they are more of a stunt than anything else. Their musical value is not noticeable.

The chart herewith will give a better idea than can a description of how the cornet produces the notes of its scale. It will be noticed that many notes are available with more than one valve combination. Average playing for the most part uses the harmonics from the second to the seventh. These tones have the

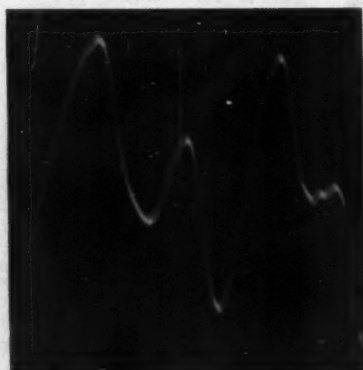


Fig. 2 Piano tone.
One wave-pattern.



best quality and are the most easily produced. The first harmonic is usable but harder to produce and control. There is also a gap in the scale between

the lowest first harmonic and the highest pedal tone.

Tone is produced by stretching the lips across the mouth-piece and blowing through them so that they flutter rapidly, allowing small jets of air to enter the tube. These little puffs of breath act in just the same manner as the waving ribbon of air mentioned last month. Each one starts a pressure or compression wave in the tube, and as a reaction to it, between puffs a rarefaction wave completes the vibration pattern necessary to generate a sound-wave at the bell of the instrument. These puffs must be somewhere near the frequency of the tone the horn is expected to give. It is the learning how to control this frequency and the amount of pressure behind the puffs that constitutes most of wind instrument technic; and it is for this reason that the first attempts to play a cornet are lacking somewhat in beauty and sweetness. Maybe you have noticed it. When the puffs are reasonably close to the frequency of the tone wanted the tone will try to establish itself and in so doing will tune the puffs to itself, when the tone becomes definite.

What may be called expert cornet performance largely depends on the player adjusting the lip tension so that the frequency of the puffs is exactly that of the tone wanted. When this is done the response is practically instantaneous and of good quality. This seems as though it would be difficult. But it is certainly no more so than adjusting the tension of the vocal chords to sing precisely various pitches, and there are very few who cannot learn to do this before they enter their 'teens. So it cannot be very difficult. Practicing with the mouth-piece only until the faint sound given by the escaping puffs of air is true to any pitch wanted, makes this desirable feature of horn-playing possible. It is by exact command of the frequency of these pulses or puffs that some players produce the pedal notes below the most used range of the cornet and the harmonics above the seventh to give the high tones above the average used.

THIS matter of writing music for cornets and similar instruments in some other key than it sounds is really a matter of acoustics. In order to get the best tone from an air-column there must be a certain relationship or proportion between its length, diameter, and bore pattern. If this is changed the quality of tone suffers. A wind instru-



Lloyd Loar, M.M., Noted Acoustical Engineer and Lecturer at Northwestern University on the Physics of Music.

ment to play in the soprano register and have its proportions correct for best results in tone color is almost certain to be of a length that will give the pitch of B \flat . If this is lengthened to make the pitch a half-step lower the quality does not suffer and its high range is not noticeably shortened. It can be lengthened enough to put it in F and still have excellent timbre although it is no longer soprano. But shortening it enough to raise its pitch to C cannot be done without the tone suffering. If it were possible to change the density or elasticity of the air at the same time the air-

(Continued on page 46)

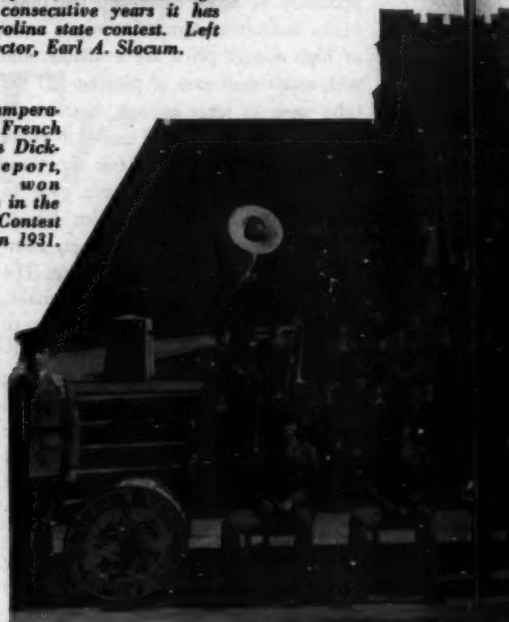
Winners Aren't We All



How proud of its record this ninety-five piece, Greensboro High School orchestra must be! For three consecutive years it has placed first in Class A in the North Carolina state contest. Left and below is the very competent director, Earl A. Slocum.



With his temperamental French horn, Kern Dickman, Freeport, Illinois, won third place in the National Contest at Tulsa, in 1931.



Keith Carvin, a trombonist and prominent member of the East Aurora, Illinois, High School Band, won first place in the district and state contest, and second in the National in 1931.



In both the district and state contests in 1931 George Hansen, first bassoonist in the Bristow, Oklahoma, High School Band, won first place. Later on he won fifth at the National Contest at Tulsa where his band placed seventh.



One hundred uniformed members, with full school band of Tulsa, Oklahoma, winners of first place in the district and state contests, it has played for one band right

ners,
en't
All!!



Mentor High School Orchestra, Mentor Ohio, was the winner of first place in Class C at the Ohio State Contest, 1931, and winner of third place at the National. Francis Hendry directs.

Charles Schaffer, cornet and fluegel horn soloist, Rock Island, Illinois, won third in the National Contest, 1931.



Admiring his much-prized cornet is Pascal Davis of McPherson, Kansas, who has won many first places in state and district contests these last few years on his instrument.

Under the direction of Capt. Beardsworth, the Greenbrier Military Cadet Band of Lewisburg, W. Va., has won three first places, one second place, and one third place at the yearly Winchester Apple Blossom Festival.



Winning the solo clarinet contest over twenty others at Interlochen won a scholarship for Howard Brown of Albion, Michigan, to the Morton Jr. College, Cicero, Illinois. He also won the state solo meet at Ann Arbor last year. Besides attending school, he is assisting Mr. Minnema of the Cicero High School in teaching clarinet.



with full symphonic band instrumentation, compose the Central High winners of first place, Class A, in the Oklahoma State Contest last year. ... one hundred and ten community engagements. Above and to the right is Director A. Weatherly.

« We See by the Papers »

Fort Smith's Best Bassoonist

If you could see the FS on Lorena Long's cape you'd know that she was from Fort Smith High School, Fort Smith, Arkansas! Miss Long, a member of the high school band, is a clever manipulator of the bassoon, and according to Director Addison Hall, is one of the band's most valuable players.



In the Arkansas state contest last year she had the honor of placing first of the bassoon solo entries. As it isn't very often that a girl takes up the bassoon and makes such headway as has Miss Long, we hope to hear that she wins a national award this spring.

Maurice Wins Any Contest

Why, oh why is it that some people are gifted with a musical touch for any instrument upon which they lay their hands when others would be "tickled to death" if they could only play one.

Maurice Brennan, solo bass player of the Proviso Township High School band and orchestra, Maywood, Illinois, is a master of the Sousaphone, string bass, and pipe organ. In the State Contest at Urbana, April 28, he played the Recording Bass in the Proviso High School brass quartet which was rated "Superior." He was also graded "Excellent" on his Sousaphone solo. Now, had there been a pipe organ contest which he could have entered, the decision would, no doubt, have been "Very Good," in Maurice Brennan's favor.

Symphony Concert at Central

Under the direction of Walter Bloch the Central High School Symphony Orchestra of Flint, Michigan, gave a very delightful and interesting program on the evening of April 27.

Round Table Gives Musicales

A musical evening, arranged especially as a feature of Music Week, entertained the members of the Round Table, Quincy, Illinois, on Tuesday, May 3, in the recital hall of Quincy Conservatory of Music. The program was arranged by Mrs. Georgia E. Morey, who presented a demonstration and study of the instruments of the band and orchestra, assisted by the Quincy High School band and orchestra. In addition to the demonstration of the various instruments, many of the musicians presented some very delightful solos.

St. Maries, Idaho, High School Band Takes Prize in Class C

I won, you won, he won—we won, you won, they won! Oh, no, we're not conjugating the verb won. Don't get us wrong; it is just that we are over-anxious to let you know what the St. Maries High School Band, St. Maries, Idaho, did in the Lewiston contest, April 22 and 23. It won first place in Class C.

The soloists who placed in the contest are from left to right: Doris Wundernlich, cello, second place; Kenneth Esmy, flute, first; Otto Mosely, clarinet, second; Ellsworth Sargent, saxophone, first; Carl Esmy, trumpet, second; Adeline White, French horn, first; Majorie Whiteside, baritone horn, excellent showing; and Gordon Sinrud, trombone, who took first place.

Keep it up, St. Maries, you'll win the National Contest one of these days!



There isn't anything, anytime, anywhere, I wager, that has given you as much fun as have these recent contests. Don't you wish they could be given over again? But, as the little dog said when they cut off his tail, it won't be long now 'til the one big event, the National Contest. Whether or not we get a chance to see you there, don't forget that the good ol' SCHOOL MUSICIAN wants your picture after you win the prize. See you Samoa, in print, if not in person. Neta Ramberg.

North Carolina State Winners

The North Carolina State High School Music Contests were held April 28th and 29th at the North Carolina College for Women, Greensboro, N. C., with Dr. Wade R. Brown, Dean of Music, in charge. Contests were held for band, orchestra, boys' and girls' glee clubs, mixed chorus, vocal trios and quartets, vocal solos in all voices, small ensembles for brass, woodwind and string, and solos for practically all standard band and orchestra instruments. A marching contest for bands was also included.

Band contest results were as follows:

Class A: Greensboro and Charlotte, tied for first place; Lenoir and High



Point, tied for second place; Winston-Salem, Salisbury.

Class B: Statesville, first place; Greenville, second.

Class C: Old Town, first. No band qualified for a second place rating.

Class D: Lincolnton, first; Fayetteville, second.

Shelby won the class B cup for three years and so was not eligible to compete this year.

Orchestra Class A: Charlotte, first; High Point, second.

Greensboro played, but having won first place for three years in a row was not eligible to compete.

Class B: Roanoke Rapids, first; Greenville, second.

Class C: Clemmons, first; Old Town, second.

North High Has the Winners

Six title places, four runner-up places, and one fourth place, were the result of the participation of North High School, Des Moines, Iowa, in eleven events of the District Music Contest held April 15 and 16.

The soloists winning first places are: Julia Wilkinson, Elizabeth Brann, and Edwina Wheeler, winners in the viola, flute, and cello events, respectively.

Having defied elimination thus far, the string quartet, composed of George Leedham, first violin; Roger Hartzler second violin; Julia Wilkinson, viola; and Edwina Wheeler, cello, are concentrating on winning the Iowa City contest so that they will be able to compete in the National at Marion, Indiana.

The prize-winning woodwind quartet, John Snyder, Bert Kuschner, Forrest Kirchner, and John Walsh, first, second, third and fourth clarinets, respectively, also have their hearts set on National competition.

Vocal Scholarship Offered

All students interested in voice culture in or above the tenth year at Wilmington High School, Wilmington, Delaware, are being offered the chance of a lifetime by Mr. Frederick Wyatt, a very well-known vocal teacher. Mr. Wyatt intends to offer a voice scholarship to some boy or girl with an earnest appreciation of music who has never had the privilege of developing musically to any great extent. All students interested should be sure to register before May 10 when the registration will close.

If the winner happens to be a June graduate, the person must remain in or near Wilmington for the coming year, the duration of the scholarship.

Introducing MISS PENNAK

Miss Evelyn Pennak of Milwaukee, Wisconsin, was not one bit different from the rest of us when she longed



for a saxophone, with the possible exception that she actually got what she wanted. Most of us have all kinds of heart's desires, but the sad part of it is that they do not materialize.

The saxophone, a present from her father on her thirteenth birthday, was put into immediate use when she joined a saxophone class under the direction of Vesey Walker. In about four months' time Miss Pennak was playing over the radio, at school, banquets and concerts.

In 1930 she won first place in the state contest and tied for first in the National at Flint. Instead of taking a vacation during the summer of 1931, she was given the opportunity of touring the R. K. O. Circuit.

As for doubling on the piano or the mouth organ, Miss Pennak would not hesitate the least bit. She learned to play the piano when she was but eight years old and took up the mouth organ as a pastime.

Central Band Plays on Flatcar

For three and a half hours on Friday afternoon, April 29, a special flatcar carrying the fifty-two piece band of Central High School, St. Paul, Minnesota, cruised through the loop district advertising a coming band concert and stage show which they gave on May 5 and 6, and the annual St. Paul day, April 30.

What fun that must have been not to have to look through the barred street-car windows!

Humboldt, Nebraska, Band Wins in M. I. N. K. Contest

(Picture Below)

In the M. I. N. K. Music Contest held at Peru, Nebraska, February 12-13, in which bands from the four states, Missouri, Nebraska, Iowa and Kansas, participated, the Humboldt High School Band of Humboldt, Nebraska, won first place in Class B.

Winning this contest was certainly encouraging to the boys and girls because, even though they have been organized two years, this was the first contest event in which they had taken part. The band is under the direction of August Hagenow of Lincoln, Nebraska.

Members of the band who placed in the solo events are: Marguerite Hynek, piccolo, first; Jane Kehoe, flute, first, and Loren Biggs, French horn, second place.



Way Back When—and Now in Panhandle, Texas

If you will look closely at these two pictures you might recognize the same drum, the same director, and perhaps a few of the same boys. The pictures in themselves are a story without words showing the rapid growth of the Panhandle High School Band, Panhandle, Texas. The band which was organized in September, 1930, with only seven members has grown in approximately sixteen months to four times its original size.

In March, 1931, the band took fifth place in Class B at the state contest, and in March, 1932, it ranked third

place with a grade of eighty-five.

Prior to the organization of the band only two of the members had ever played an instrument. These two boys are sons of C. W. Beene, the director. Elton Beene, fifteen years old, the older of the two sons, has won the right to participate in the national contest for the fourth time in succession. Rex, age eleven, has won second place on his cornet in his class.

The success of the Panhandle Band certainly speaks well for Director Beene, who has trained it from the very "scratch."

Orchestra Broadcasts Talent

Orchestra members of Francis Joseph Rietz High School, Evansville, Indiana, presented a program over WGBF recently which included several popular numbers: "Roll On Mississippi, Roll On," "Dinah," "I'm Only Guessin'," and "Stop the Sun! Stop the Moon!" In addition, Northcutt accompanied by Jacquelyn Heggy gave a cornet solo, "Over the Waves;" Fern Snively and Jacquelyn Heggy presented two piano duets; and Mr. Alexander, father of Kenneth Alexander, member of the orchestra, spoke on "The Importance of the West Side."

Grand Finale for Stockton

For the grand finale of the music departments this year, the music teachers of Stockton High School, Stockton, California, have chosen a "musical Olympia." The name was chosen to be in accordance with the 1932 Olympic games. The League of Nations will be used as the theme of the event.

As many nations as it is possible to represent will be on the program. Each nation will, of course, have scenery corresponding to the country and also the native costumes. The program will end with a grand finale of all nations.

This is to be the largest production

of its kind put on by the music department. The girls' physical education department, art department, print shop, and vocational woodwork department are all cooperating to make this the most successful program ever given. June 7 and 8 will be the big nights.

Believe It or Not—

Hammond High School orchestra, Hammond, Indiana, entered the district contest, but because there was no competition in Class A, did not have to play.

Incidentally, Florence Gindie, Marjorie Dye, Jane Seaman, George O'Brien, John West, Trian Pirau and Mike Lenguel became eligible for the state contest which was held in Evansville, May 6 and 7.

Hornell Band Rehearses Wrong State Contest Number

Of all the funny things that happen in this world one of the most disappointing is the practicing of a wrong number for a state contest. Through a misunderstanding with the contest committee of New York State the Hornell High School Band prepared the wrong number for the contest which took place May 7.

Each year a list containing the catalog of the numbers to be played at the state contest is sent out to the director. This year, it is said, the list stated that class A bands would play either of two pieces, each director to choose the one which his band would play.

It so happened that about a month ago Mr. Lynch, the director, received a letter stating that one required piece was to be played by all competing bands. This required piece happened to be the one which Mr. Lynch had not chosen.

But anyway the members of the band were good sports and they all practiced like "nobody's business" on the new music so that they might be fairly well prepared for the district contest held the 23rd of April.

A Non-Superstitious Orchestra

Friday, May 13, was a big day for the Milton High School Orchestra, Milton, West Virginia, as it was the first time in its history that the orchestra was privileged to enter the State Contest. Did they win? We haven't been informed as yet, but they surely must have—Friday, the 13th was a lucky day.

In addition to the director the students who made up the orchestra were:

Faye Ball, piano; Grace Taylor, Kathleen Hensley and Harold Jackson, first violin; Fred Ball, Joe Miller, second violin; Oleta Bias, Dorsey Hicks, Harry Fields, Junior Peck and Keleth Hicks, guitar; Troy Clark, banjo; Emmett Taylor and Richard Roberts, saxophone; Louis Williams, first cornet; James Morrison, second cornet; Bernard Chapman and Charles Carroll, drums; James Gay and Clayton Lunsford, alto.

Rhythm Orchestra Stars

Spice, variety, gay costumes, and talent were all displayed when the popular Ernest Lange orchestra of the first grade at Lincoln School played for the Marysville High School assembly, Marysville, Kansas, recently. Mr. Lange brought with him his entire orchestra of drums, rhythm sticks, tambourines, sand boxes and bird whistles and his little xylophone idol, Edwin Cammel, who was assisted on the program by Miss Donnie Lee Lynxweiler.

Special numbers between pieces by the orchestra were a reading by Jeanne Carnahan, a tap dance by Donnie Lee Lynxweiler and two numbers by a sextet consisting of three boys and three girls.

The group was dressed in its uniform of white with purple and gold capes, and bell-hop hats to match. The little folks were applauded without restraint.

Natrona Plays for Relief

Members of the Natrona County High School band, Casper, Wyoming, under the direction of Mr. S. K. Walsh, and with the assistance of the girls' sextet and the boys' quartet, presented their annual concert Wednesday evening, April 20.

The proceeds of the concert are to be directed to the Natrona County Citizens' Relief Committee this year, instead of toward the usual financing of a trip to Denver by the band to compete in the Music Week contests there. This was the band's contribution to the relief of the citizens of the community.

Music Festival for DeLaSalle

There will be no Archdiocesan High School Band Contest in Chicago this year, but instead a Music Festival will be held in the DeLaSalle Gymnasium on May 21. All bands throughout the city will play three selections and the judges will determine the best band.

The All-Catholic World's Fair Band will make its initial appearance at the Music Festival.

From Our Reporters

Ashland Is "Highly Superior"!

Bob Topper, Reporter

On Saturday, April 23, the Ashland, Ohio, High School Band won the same rating at the Northeast Ohio music festival in Kent as did the orchestra on Friday, a grade of "Highly Superior" having been received by the band for its appearance on the festival program in competition with sixteen other high school bands. Both the band and orchestra are directed by L. E. Pete.

Ashland also had the largest band in the big parade through Kent streets on Saturday afternoon, the local bandmen being augmented by the Ashland High girls' drum corps, making a total of one hundred and one marchers.

Charlevoix Gets District Meet

Virginia Block, Reporter

A treaty of peace having finally been negotiated upon with our rivals, Charlevoix, Michigan, was selected for the district contest center. Charlevoix Band really should have easy sailing now, for defensive warfare should be fought best on home territory. But if our rivals overwhelm us, we will give them a rousing cheer and do our best to make a dignified retreat.

That's the spirit, Charlevoix!

Hammond Presents "Faust"

Florence Gindl, Reporter

Hammond High School, Hammond, Indiana, has a new feather in its cap, an entirely new sort of feather which the presentation of an opera made possible for the school to flaunt. The school orchestra and the glee clubs have often presented difficult pieces, but on Monday evening, April 11, they gave Gounod's opera, "Faust."

The popular opera was given in cooperation with the Festival Opera Company of Chicago, which furnished the orchestrations, costumes, stage settings, and opera stars.

Over a thousand music lovers of Hammond marvelled at the presentation. Never before had such an undertaking been attempted; never did the community expect high school students equal of such a musical task, but it was done and done remarkably well. The directors, W. H. Dierks and Miss Edna Becker have been highly praised for having had the vision to present such an evening.

Saugus Gives First Concert

Evelyn M. Smith, Reporter

Under the direction of Ethel M. Edwards, music supervisor, the Saugus High School Band, Saugus, Massachusetts, gave their first band concert and dance on the evening of April 29. The main features of the evening were several instrumental solos and a brass quartet. A large sum was realized for the purchase of new instruments.

Murdo High Conducts Survey

Vava M. Hecht, Reporter

The Murdo High School Music Department, Murdo, South Dakota, under the direction of Vava M. Hecht, recently conducted a survey of musicians in the school which showed that of the fifty students who owned instruments, only ten were playing in the orchestra.

As a result of the survey and the cooperation of the teachers and pupils interested in music a new band and Scherzo Club have been organized. There are about 120 pupils in the Junior-Senior High School and from this number there are now twenty-five pupils in the band, fifteen in the orchestra, thirty-five in the girls' glee club, twenty-four in the boys' glee club, sixteen in the mixed chorus and twenty in the Junior High chorus. Surveys do help.

Nine Bacons Brought Home

Hugh Mabie, Reporter

At the third district music contest held at Wayne, Nebraska, the early part of April, there were nine entries from Stanton (Nebr.) School. But that is not enough, listen to this—each brought home a first place award. Nine entries and nine firsts! Do you wonder that Stanton is proud of its young musicians?

Ashtabula Has Dance Music

Luella Nemitz, Reporter

Ashtabula High School, Ashtabula, Ohio, has a dance orchestra which plays regularly for the school's social occasions. The members are: Virginia Johnson and Neal Lusk, trombone; Steve Massi and George Luce, trumpet; Clifford Luce and Rafael Niemela, alto sax; Robert Stevenson, tenor sax; Robert Morehouse and Mike Muto, violin; Ned Loose, banjo; Tom Connors, sousaphone; Kenneth Howe, string bass; Jack Kellerman, drums, and Roberta Dingee, piano. Mr. R. W. Shade directs.



Paul S. Hirt of the Senn High Band who won first prize and the gold Martin Trombone as his reward.

Martin Trombones

Choice of all 3

Prize Winners

in Martin's National

Letter Contest

From all sections of the country have come the inspired letters of young instrumentalists telling "Why a School Musician Should Have the Best Possible Instrument." Both in quality and number these letters have exceeded our highest expectations. We are glad to announce the three prize winners, each of whom has chosen a Martin trombone as his reward.

- First—Paul S. Hirt, Chicago, Illinois.
Age 15, trombonist, Senn High School Band.
Second—Marvin D. Livingood, Stillwater, Oklahoma.
Age 13, clarinetist, Stillwater High School Band.
Third—Charles Jackson Ashby, Evansville, Indiana.
Age 14, trombonist, Harry High's Student Band.

It was the splendid performance of his original Martin trombone, in contrast with his futile attempts to master a cheap instrument, that inspired Mr. Hirt to write his First Prize winning letter. Writing of his experiences he says:

"When I entered the Senn High Beginners Band three years ago, I was given an 'issue horn' fifteen years old. My father, a professional musician, realizing that I could never become proficient with such an instrument, made extensive inquiries among his coworkers and finally bought me a Martin with the enthusiastic endorsement of several professional trombonists. Six months later I became a full fledged member of the Senn High National Championship Band. In the two years since that time I have advanced six chairs and am now playing first stand. My advancement was due, I believe, more to my wonderful instrument than to anything else, for it took the drudgery out of the practice period, leaving me as fresh at the end of the hour as at the beginning. I would not change my Martin for any other make of horn, regardless of cost, for its wonderful action and marvelous tone qualities are indispensable to good musicianship."

The winners of cash awards for Bandmasters of prize winning letter writers are announced as follows:

- Captain Ostergren, \$25 award, Nicholas Senn High School Band.
T. A. Patterson, \$15 award, Stillwater High School Band.
Harry High, \$10 award, Student Band.

A debt of gratitude and appreciation is acknowledged to the judges, Mr. McAllister, Mr. Waldo Adams, and Mr. Ralph Longfield for their patient and kindly cooperation in wading through the enormous volume of manuscripts, analyzing the various points of excellence and choosing the winning letters. There is an interesting list of honorable mentions which we will endeavor to publish at an early date. We are glad of the nation-wide interest that has been taken in this contest, and we will be glad to send copies of the prize winning letters to any wishing to read them. Address Contest Manager

THE MARTIN BAND INST. CO. Elkhart, Ind.

What a German Prof. Thinks of Our School Bands

(Continued from page 15)

standers to hold it. A special stand is built for this purpose, which however, proves to be quite cumbersome on the march. The oboe key or C soprano-saxophone key is probably the best, while the piccolo key is usable only when it is written in C and not in D flat. Should special lyra keys be created, the necessary staff for one-rowed lyra will have to be designated at the end of each march. Marches with a lively melody, such as those of Sousa, in 6/8 time, or those having intermediate passages that must be played with feeling, are the best adaptable to the lyra. It adds a fanciful figuration to the grand tone conglomeration. Success, however, lies in the agility of the wrist movements which we will not here discuss in detail.*

The piquant thrill of the silvery-toned lyra will undoubtedly win the same favor in America that it has long since enjoyed in our German military music. Even the Reichswehr Infantry Band, whose membership was reduced after the war from 45 to 25 men, has thoughtfully retained the lyra player. In 1909, while I lived in New York, the German Marineverein of that city received from Kaiser Wilhelm, on the occasion of its jubilee, an especially magnificent lyra, which since it was still unknown there, aroused great curiosity and interest. Seemingly however, it found very few supporters at that time. It would therefore, please me greatly if the model school bands of the United States and Canada would now, in increasingly great numbers, adopt this still missing instrument that would add a finishing touch to their already mighty and majestic tones—the Bell-lyra!

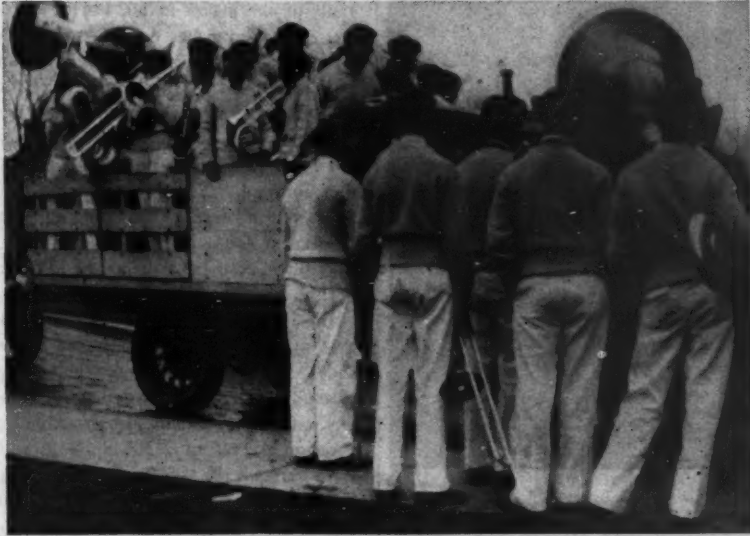
*I wish to remark here, that on the occasion of a carnival parade in Heidelberg in 1929, when it was so severely cold (-15°C), that the trumpets, etc., gradually became frozen, I alone as lyra player, was able to continue the melody. The lyra can also be used in rifle and drum corps as well as in bands. I have provided my own lyra (which can be taken entirely apart and packed in my traveling bag) with two sets of holes so that it can be laid out to be used as orchestra bells. The two-rowed lyra can, of course, be laid on a table or stand and used as orchestra bells without any trouble whatsoever.

Badger Bands Tourney

(From page 10)

cuit court room and, probably for the first time in their long lives of youthfulness, occupied exclusively by juvenile musicians. The one place that escaped was the county jail, which happened to be running to packed houses for the week.

spectators in the seats of the auditorium, the largest ever under its roof. The finals of Class A and B orchestra events furnished the first part of the entertainment. Then the massed band of Wisconsin Rapids and Waupun High Schools, 160 musicians, played a me-



Musicians by the truckload. All manner of transportation was commandeered into service. Here is the Oconto Band, Group II, Class B, being taken for a ride.

Paid admission to the official contest events exceeded 3,000. With all participants and their attaches admitted free this is a remarkable indication of genuine interest.

Climaxing this, one of the most successful and beneficial to school music events ever staged, came the concert feature in the great High School Field House Saturday night. Local newspapers credit the crowd of five thousand

morial program to the late John Philip Sousa. Mr. Sousa was the first honorary member to the Wisconsin State Band and Orchestra Association.

And then came the big thrills and the shouting when H. C. Wegner, secretary of the State Association, announced the awards. Other officers of the association are A. Enna, president; Edgar H. Zobel, vice-president; and William Arvold, president emeritus.

Have a Care!

(Continued from page 21)

well, it is a good idea to clean it on the outside once in a while. It is well to beware of certain types of patented polish because many of these contain chemicals which injure the plating. A good polish can be made by using powdered whiting and adding denatured al-

cohol in sufficient quantities to make a paste. Rub this paste on, permit it to dry and then rub it off. In selecting the cloth that you use to rub the paste on and to clean it off, be sure that you use a piece of cloth which does not have any grit, dust particles or any foreign



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matter on it which will scratch the instrument. Ordinary cheese cloth, which has been thoroughly washed and permitted to dry, is usually recommended as the best.

Some players will wear off the plating on their instruments much more rapidly than others. In most cases they blame faulty plating on the part of the manufacturer; but usually it is not the fault of the maker at all, but it is because the player has entirely too much acid in his system. A hyper-acidity can be corrected by going on a diet of orange juice or other acid correcting items of diet of this nature. Your doctor will be glad to recommend a proper diet for you. Not only will this diet assist you in keeping the plating on your instrument for a longer period of time, but it will also be a great aid to your health.

In closing, this writer would suggest that at least once a month the valve slides should be removed, thoroughly cleaned, and then lubricated with vaseline. Use the vaseline very sparingly, because if you use too much it will work through the tubing and deposit on the valves which will cause them to work sluggishly. Be sure that no vaseline is on the end of the tuning slide and only a very small amount is put on any part of it.

Gigantic Festival Planned

All Minneapolis high schools, which includes North, South, West, Central, Washburn, Roosevelt, Marshall, and Edison will take an active part in a great Music Festival which is to be staged at the Minneapolis Municipal Auditorium, Friday evening, June 3.

Each school will be represented by either glee clubs, orchestra, band, or all three. These three organizations will be combined from all the schools to form a selected orchestra of approximately 500 members. The program will be directed by high school conductors who are chosen by a committee. This should be some get-together!

**Des Moines Has City
Competition**

In the Sub-district instrumental music contests held at East High School, Des Moines, Iowa, recently, North High took six and Roosevelt, seven first places while East garnered three. Roosevelt placed nine in second places and North, East, and Lincoln each placed two. North and East had four each to Roosevelt's one in third place.

This New World For Thinkers

(Continued from page 7)

statesman for unselfed service to his nation, and the initiative and enterprise of American commercial and industrial leaders.

In several of the departments of a great Chicago daily newspaper are display cards with the following suggestions:

Virility—the state of being in full strength and vigor.

Vitality—The power of continued endurance in force.

Versatility—The ability to turn from one activity to another.

"Progress—Our Destiny" is the impelling force in men's and women's lives, as it is in the nation.

With all the mergers and consolidations, which are supposed to be consummated in the interest of economy, in the final analysis is not always economy, because proper and right consideration of the human element has been left out. That, in turn, is going to have its effect on the earning and purchasing power of the mass. In many cases, this has been entirely forgotten. Increased profits and dividends have been the controlling factors regardless of human values.

For the United States to have prosperity there must be a wider distribution of wealth and the nation will become stronger through the experiences which it is passing; another sign of "Progress."

It is in times of stress when ideas and thoughts are ripe and individuals are awakened largely by the necessity to their privileges and lack of enlightenment. When Dean Inge of St. Paul's Cathedral in London was asked, "Is Christianity a failure?" he answered "It has never been tried."

However good your intentions may be they must be put into action, for Hades is paved with good intentions.

Life is not in itself a complex proposition, but mankind with selfishness,

greed, jealousy, hate and ignorance has made it so. Life can be made a world of beauty with high aims and unselfish thoughts.

The world chaos and crisis today are entirely of mankind's making, not a punishment of Divine Providence.

Life is an untiring and unceasing challenge for "Progress, Our Destiny," and the man or woman who each morning look at themselves in the mirror fairly and squarely and resolve to do their best, improve their mental equipment, study for their educational advantage and broaden their human sympathies, will find, if they persistently and consistently regard the making of their own characters as their greatest trust that they will eventually reach their goal of recognition.

Thoughts are things, and right thinking leads onward in the path of progress.

Whatever your circumstances, you can always find the time if you have the urge for study and improvement. Even if you can only allow a very limited time each day the advantage you will gain will repay you a thousandfold, whatever your situation in life may be, both in increasing your earning capacity and adding to your true and real enjoyment and appreciation of life and happiness.

You have it within your own power in your mental consciousness to bring happiness into your life, for the city of happiness is in the state of mind.

It is up to each one of us to have faith and understanding to carry out our highest aims and ambitions and to make our lives of service to our fellow men. We are all here for a purpose to leave the world better than we found it.

Edwin Markham wrote:

"Why build these cities glorious

If man unbuilted grows?

In vain we build the work unless
The builder grows."

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Here I Am Fresh From Wisconsin Looking for Subs

GATHER 'round! Gather 'round! I'm all up in the air with lots of news about the Wisconsin State Band Contest held in Wisconsin Rapids. Old Man Rain thought he could call the contest off, but when he found he was unable to do so, he disappeared for a couple of hours.

Yes, sir, the well-known SCHOOL MUSICIAN was represented at the contest. We were as big as life in one of the rooms in the Lincoln High School, where the major operations were conducted. And what a stream of boys and girls we had coming in. At closing time it was all we could do to tell the bandmen that it was their bedtime.

Our new Agent, Elizabeth Jones, from Wautoma, Wisconsin, stopped to have a chat with me and said she was getting started with the good ol' subs in her school.

What would you do if you were a visiting high school drum major in a small town and broke your baton just a few hours before the big parade?

That's just the kind of a predicament Gordon Fischer, drum major of the Shorewood High School in Milwaukee, found himself in at the Wisconsin State Contest.

But everything turned out all right, because The SCHOOL MUSICIAN was right on hand with one of the twirling batons that we are giving for thirty-five yearly subs at sixty cents each. Gordon told me that he liked the baton so well that he is going right on the trail after the thirty-five subs.

Lavern Lindsey of Porterdale, Georgia, is very enthusiastic about his job as our Sub Agent, and is stirring the town up getting subs. Here's luck to you, Lavern.

Just as I thought, and a list of subs proves it. Betty Tuttle from Marion, Indiana, where lives that championship band, is making the band members step lively with their subs.



*Mariann Pflueger Subs
I'm married to this job*

Here's the Bay State in the limelight again, with an order for subs from William Rae of Wellesley. (Did you find out where the Bay State is yet?)

Can anyone tell me whether Dean and Russell Winter of Flint, Michigan, are one person with two names, brothers, twins, or what have you? I received a list of subs from Dean.

With his long list of prospective subscribers, Clyde Hanna of Wooster, Ohio, has already made a good start.

If there's anyone who is right on the sub job, it's Marie Kotouc of Humboldt, Nebraska. I received another list of subs from her.

Ditto for "Hughie" Mabie of Stanton, Nebraska.

Ted Kallé of White Plains, New York, I'd like to have another list of subs, like the one you sent in last month.

(Here's that Bay State again.) We've been helping David Hodgson of Springfield with a list of prospective subs a mile long, and any day now we ought to receive a big order.

Hooray! Thirty-five subs just marched into the office from Herbert Riegler of Columbus, Ohio, and a twirling baton is going right out to him.

See you at the National.

Ohio Military Institute Makes Musicians of Their Soldiers



Although not very large, the Ohio Military Institute Cadet Band of College Hill, Cincinnati, is one of the oldest school bands in that part of the country, having been organized for about thirty years. The members are recruited from the corps of cadets and receive regular military training in addition to the band work. Rehearsals are held on three afternoons and one evening of each week.

Public performances utilize a good deal of the band's time. Each Sunday afternoon between Easter and Commencement, a concert is given preceding the Dress Parade and Guard Mount presented by the Cadet Battalion. In addition, the band usually gives a pre-Christmas concert and furnishes the

Joliet Boys Wins Scholarships

In the annual scholarship contest conducted by the Illinois Wesleyan school of music at Bloomington, Illinois, two soloists of the Joliet High School Band won first place in their separate divisions. The boys lucky enough to win over the one hundred and seventy-five contestants were Joseph Yaggy and Norman McLean who won first in the cornet and flute division, respectively.

Wilbur Wins Camp Scholarship

Theron Wilbur, a senior at Northern High School, Flint, Michigan, can well put a feather in his hat now for he was the winner of a \$100 Scholarship to the National High School Band & Orchestra Camp at Interlochen, Michigan. The award was given at the close of the National Music Supervisors Conference in Cleveland, April 8, where he tied for first chair in the oboe section of the National Orchestra. Congratulations from all of us, Theron! We only wish we were in your boots.

music for the Annual Guidon Drill, given by the cadets under the auspices of the Disabled American Veterans, in late or early March.

All band members, as do the other students at the Institute, live and eat at the school. They take care of their

own quarters and are subject to the same supervision as the other students. One period or more each week is given to regular infantry drill so that the musicians are given the regular military instruction.

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8 Rebuilt Eb Alto, bell up, silver plated, Conn, King, Lyon & Healy.....	\$25.00	1 New Buescher C Melody, brass, in case.....	35.00
4 Rebuilt Eb Alto, round, silver plated, Conn or King.....	30.00	1 New Buescher C Melody, silver plated, in case ..	70.00
4 Rebuilt French horns, York, single, silver plated, in cases.....	50.00	5 Rebuilt Bb Tenor, silver plated, Buescher, Conn or Holton, in cases.....	65.00
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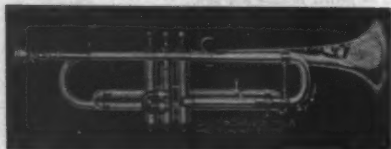
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Who's Who



Ray Bourrie, Joliet, Illinois

WHETHER or not the medieval names, chalumeau, schalmey, shawm, bombard, piccolo, or hautboy are synonyms for the oboe makes little or no difference to Ray Bourrie of Joliet, Illinois, national oboe prize winner in 1931.

Ray had an oboe of a French make to which he devoted four and one-half years of practice while a student in the Joliet Public Schools. In fact, it seemed that Ray just couldn't leave his "pal" behind when he passed to

a higher grade. Considering the fact that he had taken only twelve private lessons, it is really a high tribute to the quality of the class instruction received in the Joliet High School, that he has made such great progress with the instrument.

To be a national oboe winner indicates extraordinary musical talent, but Ray, who is a believer of the phrase, "Versatility is the spice of life," also is an artist on the piano and saxophone, which instruments he studied for several years.

Pertinent Factors In Interpretation First: *Tempo*

(Continued from page 17)

to the indications given them have a large share in determining his grade. But even though the penalty in this case be light, we know that, as a consequence of being compelled to use a slower motion of the bow, the string tone will suffer; having to play phrases of increased duration in one breath may prejudice the intonation of the woodwind and brass; even the percussion are prevented from feeling the rhythm which they should mark. It is in this way that tonal quality, intonation, and general result may all be affected.

Just what causes these extreme lapses from the accepted tempo is difficult to explain, especially in these days of the phonograph and radio. The only possible reason that I know for them is the dangerous creed that there is no such thing as an ideal tempo, but that each conductor may take a movement "just as he feels it." It is my personal opinion that there IS a correct tempo—some of these have even become traditions—at which a melody best expresses the story it is intended to tell. Though all struggling mortals may never agree as to what that tempo should be; it still remains as an ideal to be achieved. This correct tempo is THE tempo "which is neither too slow nor too fast" and can be more or less accurately "divined" according to one's sensitivity to the matter. This may be developed to a large degree by thoughtful consideration and experience which is bound to in time make it possible for any conductor to arrive at tempi which will be within the bounds of good taste.

To make a beginning, let us start with a few tempo divinations which are so obvious as to require no explanation. We all know the approximate tempo for a march—how taking it slower than this

Paul Ash and the Van Gelder twins, Leon and Rudy, on the stage at Warner Bros. Stanley Theater, Jersey City, N. J. Leon is the house conductor and Rudy is the talented drummer at this popular theater.



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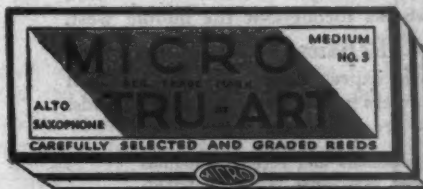
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tempo will deprive it of its characteristic energy and verve, while taking it too fast will destroy its rhythmical stability. The waltzes of Chopin and Strauss cannot avoid sounding insipid when heard at extremely slow tempos in modern dance arrangements; the waltzes of Lehar and Berlin meant for slow tempi would lose much if taken one in a bar. There is a danger of taking grand or processional marches too slowly unless we realize that in such marches as those from Tannhauser and The Prophet, the people on the stage take only two steps to each measure. From these more elementary foundations we may proceed to larger and more difficult compositions and I might say at this point that the more classical the character of the work to be performed, the more essential it is that the tempo be true. This does not mean that we may be careless in our treatment of the lighter compositions for in many of these there is no danger of "painting the lily" and their successful rendition must depend largely upon an effective and appropriate interpretation.

In the case of the larger works there are important traditions handed down (tra-dito) because conductors almost without exception have found them indispensable to a good performance. There are no general rules that govern these but every standard composition has enough pitfalls to make clear whether a conductor is well-schooled. There is, for example, the overture to "Euryanthe" which although every edition that I have seen indicates the time signature to be 4-4, is taken for the most part alla breve. The classic example would probably be the overture to "The Barber of Seville," for although the tempo indication throughout is 4-4, there is not one measure that is taken in four, the introduction being subdivided in eight, and the main movement played alla breve.

In the lighter overtures such as are often used at contests, the conductor must divine his own tempo following carefully the printed indications. A general rule, which like all good rules may have exceptions, is to let the Andante's "move" as much as possible to avoid their being made over-sentimental, and to take the Allegro movements at as reasonable a tempo as possible without taking away their energy and spirit. There are far too many who conceive their Andantes too slowly and their Allegros too fast.

Just a word in closing about rubatos

We Are Making America Musical

This Month

Captain John H. Barabash

Chicago, Illinois

Is Elected to Our Hall of Fame

PICTURE ON PAGE 2

Of all the high school bandmasters in this country there is perhaps none other than Captain John H. Barabash of Harrison Technical High School Band, Chicago, who can claim the distinction of being a bandmaster in the high school from which he graduated. Because he had filled the capacity of cadet captain and student director of the band so well while attending school, he was requested to return as bandmaster and full time instructor when he completed his high school course.

Captain Barabash is really a self-made man. At the age of sixteen he began an earnest study of music, only to be interrupted when the United States entered the World War. Enlisting in the 131st Infantry, he later transferred to the 44th Infantry where he worked himself up from trombone player in the band to the position of bandmaster. After the war he resumed his studies and graduated from Harrison. He attended the Chicago Musical College and Northwestern University, and upon completing the necessary requirements, received a Bachelor of Music degree at Bush Conservatory of Music.

Most men have a hobby and Capt.

Barabash's is the Harrison band. Since he has had charge of the band the organization has made rapid progress in effecting musical efficiency and, judging from the Harrison band of today, he has surely succeeded in building up the highest type of school band.

In addition to his school duties, Captain Barabash directed the well-known Ukrainian band of Chicago for many years and the 124th Field Artillery Band to which he dedicated one of his marches entitled "124th Field Artillery March."


He was chairman of a Contest Committee for the Chicago Public School Bandmasters' Association for two years, during which time the Captain and his committee compiled a music course which is now used in some of Chicago's leading technical high schools.

Captain Barabash was also the initiator in organizing the Chicago solo contests and later on, during his term as president of the Chicago Public School Bandmasters' Association, the Chicago Band Contest was affiliated with the National Contest.

There is no limit to which Captain Barabash may rise, for he is an idealist and the higher is one's aim, the higher will be his ultimate goal.

or "relief" tempos, as I like to call them. The first movement of the Schubert "Unfinished Symphony" could be based on a fundamental tempo of 100 to 104 beats to the minute, although in certain places it could be taken as fast as 112 and at others as slowly as 92. This must be done at the right places and where it is in keeping with the mood of the melody, this flexibility removing the monotony that the same tempo throughout would impart. All individual effects

must, however, be drawn from the context of the composition itself, not superimposed upon it. Anyone can invent daring effects, but it requires real artistry to determine whether or not they are in good taste. Each conductor should therefore criticize these original ideas as mercilessly as he would if they were used by some one else; then, if they still seem correct to him, there is a good chance that they will be musically correct.



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By Captain Charles O'Neill

(Continued from page 13)

public. It is not possible to pass a number of the best years of life as a member of a band and then later take no further interest. The young people of today will be the successful and influential men and women of the future, and those who enjoyed the benefits of active participation in Music in early years are going to be active supporters of Music later. They are going to ask for more and better Bands and other Musical organizations, and they will see to it that they get them. Their own practical experience will have taught them what to expect from Bands, and we all know that the hardest task-master is the one who has been through the mill himself. That is going to be a blessing for Bands and Band Music. The future will see more and better Bands, of that I am convinced, and some, at least, of the credit for that hoped for condition will belong to the School Band movement.

I consider that a very great responsibility rests with the A. B. A. to see to it that those on our roll of membership at the present time and in the future are of a sufficiently high standard to be able to act as guides and leaders in our part of the Art of Music. There is one positive fact, and that is that we cannot remain stationary. If we are satisfied to do so, the inevitable result will be retrograde movement. To go forward means ever increasing effort and greater support from the rank and file. New material must be ever qualifying to take the place of the old. How is this to be accomplished, and have we, as an organization with a stated ideal, the necessary vitality to see it through?

With regard to that part of the subject that I have not yet touched upon, the *development* of the School Band Movement, it seems to me that it is already in a healthy condition. The continued interest of those who are responsible for its present satisfactory

state, together with the hard and conscientious labors of the earnest band of leaders, is a sufficient guarantee for the future. Some of the imperfections in the construction of bands and in actual performance will gradually disappear through the acquirement of experience and confidence. Experiment, with a combination of clear and sane thinking and the ability to sensibly differentiate in the matter of values, is the requirement demanded of those who would lead in this matter.

If I may be permitted a word in the nature of advice, as I see the matter, it would be to make haste slowly. Slow evolution is the natural law. This may seem to be beside the point, but the intention is to warn against seizing upon something just because it is different. New instruments are not necessarily good for general use, though they may be splendid for certain limited purposes. It is not my intention to stress that point other than to say that in my opinion the present instrumentation is complicated enough and offers a large enough field for exploitation. Let us make the most of what we have.

Hammond's Nineteen Bands and Orchestras

(Continued from page 11)

its schools, a superintendent who a few years ago, with the cooperation of the parents, began the erection of a music department, which has been a source of much inspiration and service. Within a period of eight years the music department has risen from one of obscurity to one of national prominence. The values in this prominence, outside the community, has been only a minimum compared to the values accrued by the pupils in the accomplishment and by its citizens in the training of its children. The instrumental work has progressed very rapidly and the results have been surprising, but only the surface has been scratched in this phase of education.

As to system! Although system has its part, spirit plus *recognition* of music as a *necessity* by the community and the educational institution, seems to me to be the answer.

"Brighten The Corner Where You Are" would be a fairly good slogan, and our boys and girls surely are doing their share of brightening around here. Through the kindness of parent-teacher associations, band clubs, Kiwanis, Chamber of Commerce, the Board of Education, and other bodies, the departments have received whole-hearted support.

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Ellen: "What other kind?"

Clerk: "You ought to buy your son an encyclopedia now that he's going to college."

Farmer: "Not on your life, let him walk, like I had to do!"

Ann—What's the matter with Bill?

Dan—Too conceited. The other day he bought a book called "What Two Million Women Want" just to see if they spelled his name right.

Wife—Did you object to the way I danced on the table at the party?

Husband—Yeah, how did you expect me to sleep with all that racket going on over my head?

The local church was making a drive for funds, and two colored sisters were bearing down hard on Uncle Rastas.

"I can't give nothin'," exclaimed the old negro. "I owes nearly everybody in this here old town already."

"But," said one of the collectors, "don't you think you owes de Lawd somethin' too?"

"I does, sister, indeed," said the old man, "but He ain't pushin' me like my other creditors is."

After a terrific struggle, the freshman finally finished his examination paper, and then at the end wrote: "Dear Professor: If you sell any of my answers to the funny papers I expect you to split 50-50 with me."

"How kind of you," said the girl, "to bring me those lovely flowers. They are so beautiful and fresh. I believe there is some dew on them yet."

"Yes" stammered the young man in great embarrassment, "but I am going to pay it off tomorrow."

Here's to the greatest gambler of all time, lady Godiva. She put everything she had on a horse.

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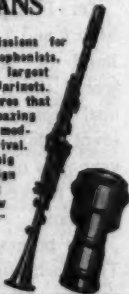
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These Are My Sentiments

(Continued from page 16)

left much to be desired. Of three of my men who rated first division, we found these markings on their score card: The first: "Very good in the opening." The second: "Fine tone and technique;" The third,—his card came back a total blank. And I happen to know that this last man spent over two hundred dollars in lessons of the best man in Chicago to perfect himself in his work. Therefore, the only possible good he received was his satisfaction in winning.

Illinois did one fine thing this year. They made all soloists and ensembles appear without uniforms and without any markings of any sort (such as school colors, jackets, sweaters or insignias) so that the judge could not possibly know his destination. No directors, nor assistant directors were allowed to be around or near the performers, neither were they allowed to play accompaniments. And each contestant wrote his name on a slip of paper and put it in a sealed envelope. On the outside of the envelope appeared the name of his solo, his instrument, and the number of his appearance on the program. This, in my judgment, is the finest system which has ever been used and we hope to see it become national in scope. In the old days, boys from the fine bands appeared resplendent in uniforms and bedecked with medals from other years. This effected the other less fortunate soloists, and, whether we think so or not, influenced the minds of the judges towards a favorable anticipation of a repetition of past successes.

Our bands are becoming so big, so fine, and so wonderful that it is hard for those in charge to keep abreast of all conditions. However we feel sure, with the high quality of the men in charge of the associations, that happy and congenial methods will be worked out which will react for the good of all. For we must again remember that our duty is to teach music and not to win contests.

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FOR SALE: Barbier Db Piccolo, wood, Boehm system, open rings, in case; like new. \$90. Also Dupont ebonite clarinet, 17 keys, 6 rings, \$30.—Miss Gladys Wilson, 119 Arcade, Elkhart, Ind.

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FOR SALE: Forty band uniforms consisting of cap, coat, trousers. West Point blue with gold trimmings. Excellent condition—used only twelve times. Cost \$35. Bargain at \$8 each.—Brinsler School of Music, Irvington, New Jersey.

FOR SALE: Two Selmer Bb clarinets. Wood with 20 keys, 7 rings, articulated G#, fork Bb, Eb-Ab lever, low Eb. \$86. Metal, silver plated, 18 keys, 7 rings, articulated G# and fork Bb. Like new.—M. J. Webster, 1605 Francis Ave., Elkhart, Ind.

FOR SALE: Alto Clarinet, Conn, Boehme system, with case, nearly new. Will sell the instrument for \$110, giving six days' free trial.—J. A. Gulson, Hartford, South Dakota.

FOR SALE: At a bargain! Forty-two band uniforms. Maroon, white trimmings, consisting of caps, capes and trousers. Good condition. Write Band Director, Mishawaka High School, Mishawaka, Ind.

Book Review

Listening to Music

BY DOUGLAS MOORE

For all those who derive real pleasure from music without understanding it, "Listening to Music" is just the book to read. The author, Professor Douglas Moore, who is associate Professor of Music in Barnard College, Columbia University, has written this book for the average person who would like to get in closer touch with music, and to understand and know it better.

No technical knowledge of music is necessary to grasp any of the information given in the book because all technical phrases and terms are thoroughly explained.

First, the author discusses music as a language. Then, in turn, he takes up the various elements found in all music—tone, rhythm, melody and harmony. Following the discussion of these elements, there are sections devoted to elements introduced by the composer, such as subject matter, design and development.

Finally, Professor Moore shows why music must have form, and what forms it has taken from the simplest folk-song to the complex modern symphony. As an example in every case, he analyzes a familiar composition.

And last but not least, the opera and oratorio are discussed in intricate detail.

Again, we might say that those who want to increase their knowledge and enjoyment of music by intelligent appreciation should make an effort to read this book. N. R.

Tech High Band 10 Years Old

On Friday and Saturday evenings, May 6 and 7, the Technical High School Band of Milwaukee, Wisconsin presented the best, and most unique, annual program it has ever given. This event, which is looked forward to every year, was of special interest this season, for it marked the Tenth Anniversary of the Band.

The program consisted of four units. The Tech High Cadet Band opened the program, after which the Glee Club, Orchestra, and Concert Band did their bit. Between the units three feature vaudeville performances were enacted. Mr. Hirman C. Taylor directed the Tech High Cadets, the glee clubs, and the concert band and Mr. J. Thomas Oakes, the orchestra.

That Western Avenue Party

THERE was an enthusiastic meeting of school Bandmasters and Orchestra Directors of the Chicago territory at Mirror Hall, 1136 North Western Avenue, on Saturday night, April 23. Most of the representative directors of the city, as well as many from the nearby towns and suburbs, were there.

The purpose of the meeting was to bring about a warmer feeling of friendship and good-will among these men of common purpose and mutual interest, many of whom have met before only under the tense atmosphere of competition on the contact platform. Such meetings, it is thought, contribute to a more sympathetic understanding and reveal the man as he is among friends, without the forbearing dignity of a uniform.

Music was, of course, the subject of the occasion. It is apparently impossible for conscientious men ever to get away from talking "shop." Conversation scarcely ever escapes music and contests and instruments and interpretations and new music publications and so on. There were plenty of instru-

ments on hand, too, for impromptu bands, the performance of which the one representative of THE SCHOOL MUSICIAN present declines to attempt to describe. These bands, composed of different groups of Bandmasters and Orchestra Directors present, were led in turn by Captain Albert Gish, and the well known composer, Carl Mader.

Some interesting prizes were awarded under the supervision of Mr. Glenn Bainum of Northwestern University. These prizes went to the following individuals in the order named: Mr. Gish, Mr. Hansen, Mr. Beasley, Mr. Schneider, Mr. Robinson, Mr. Eret, Mr. Stube, Mr. Schildhauer, Mr. Hovey. The tenth prize, a handsome and useful book, was awarded to Mr. Bainum.

Hosts of a generous variety of buffet luncheon were Sam Harris of Carl Fischer, Inc.; and Tom Berry of the Conn Chicago store. It was an event of very much enjoyment to everyone who came. There will be more of these meetings in the future, and they will undoubtedly do a great deal to fraternize these men of school music in the Chicago vicinity.

Can These Things Be True?

(Continued from page 23)

column was shortened the tube could be made short enough to sound C or Eb without damage to the timbre, but the air has to be used as is or not at all. Now it seems logical to write the tones the open tube gives without sharps or flats, so this means that the Bb harmonic series is written as though it were C. Then the notes needing sharps or flats are also played with some sort of valve control. There is still another factor. It is impossible to give a wind instrument as wide a range in frequencies as a stringed instrument, especially members of the brass wind. Higher or lower voices in brass require a different instrument. By considering the open tube of all brass instruments to play in C and then shifting the notes on the staff to correspond, a player can change from one instrument to another

and use the same technic in reading his part and in playing it, and without effort.

The system of tone production and scale building is the same for all the brasses as for the cornet. What is known as a cup-shaped mouth-piece compresses the air-puffs into smaller compass and does it abruptly at the moment they enter the tube. This makes the tone incisive and inclined to hardness and brilliancy. The cornet and trombone families use this sort of a mouth-piece. A funnel shaped mouth-piece compresses the puffs gradually and introduces them into the tube more gradually. The tone is softer in color, has more roundness and richness, but is more difficult to produce surely and to control. French horns use this type of

(Continued on page 47)

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This chapter explains the definite system by which the director conveys the interpretation of the number to the organization he is conducting. It explains and illustrates how to direct all forms of time; it illustrates how each beat is made and explains why; also how to distinguish one from the other. It also illustrates the "and" beat and explains how to make them in each type of time.

General Discussion

This chapter discusses the technique of the baton and at the same time explains the use of the left hand.

Examples of Baton Technique

This chapter illustrates and explains how to use the baton in making holds, stop beats, grand pauses, radical retards and accelerandos, and how to proceed regardless of how they may occur. It explains how to use the "and" beats at will and how to handle complicated situations so that the organization being conducted will understand what is wanted. Practical examples are given for the purpose of illustrating and demonstrating the points.

Instrumentation

Under this heading you will find a chart showing the proper instrumentation for bands from 16 to 60. A diagram showing the proper seating arrangement for concert bands, symphonic bands, symphony or concert orchestras and theatre pit orchestras. It also explains how to place instrumentation for marching bands.

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The chapter on Interpretation explains how to arrive at or produce the composer's interpretation.

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We have come across one of the handiest and best little books on the subject of conducting that we have seen in some time. The Music Conductor's Manual will present a 100 percent value to the musician or man in the band or orchestra who takes pride in his work and whose ambition is to be more than an ordinary time-beater.—The Metronome.

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mouth-piece. If the tube is cylindrical, or the same size throughout its length, certain overtones are favored as tonal components and a distinctive timbre results. If the tube is conical, or gradu-



Tuba tone.
One wave-pattern.



ally larger from mouth-piece to bell, another overtone series is emphasized and another timbre results. If the tube is small in proportion to its length, the upper partials are much easier to produce, the lower partials and fundamental almost impossible. Likewise any given tone has more harmonic partials as components and the tone is more distinctive. The true trumpet was of this type. Its tube is twice as long as for the cornet and its fundamental an octave lower. In the usable range of the instrument the harmonics are so close together that a wide range of effects was possible. The tone was also more impressive, having a shrill sweetness and stirring quality hardly found in the cornet. It was also a great deal harder to play. It used the harmonic series up to the 16th instead of only to the 7th, as for the cornet. Recent improvements in cornet construction have improved its

(Continued on next page)

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tone-color while retaining its facility and agility of execution, so that it is generally used, even in major symphonic organizations, in place of the trumpet. It is even usually now called trumpet, but it is not the true classic trumpet acoustically. The trombone changes the pitch of its tube with the slide instead of valves and uses nine harmonics for each fundamental.

If the tube is large in diameter in proportion to its length, the fundamental is easy of production but only the first few harmonics are easily available. In order to avoid excessive length and weight, and because high tones are not necessary for bass parts, most bass brasses are built in this way. For the same reason the fundamental is a large part of the total tone as regards timbre, making the tone more effective as a bass part. The oscillograph tracing of a tuba tone herewith emphasizes this. The fundamental is very strong, and there are but two harmonics compounded with it. Compare with this the tracing of piano tone. It has evidences of about 16 harmonics, with the first and second one stronger than the fundamental.

The wood-winds are merely tubes containing air-columns. The open tube gives the lowest note of the scale, a system of keys opens holes along the length of the tube. When a hole is uncovered the effective length of the tube is from the mouth-piece to the hole. The keys are sufficient in number so the tube can be given enough different lengths to produce a chromatic octave, the first harmonic of the lowest note takes up where the fundamentals leave off and completes the scale. Control of these harmonics is by the method of blowing and also with the help of a special key. The flute family uses the same type of air-flutters mentioned last month. The other wood-winds use reed, it opens and closes the entrance to reed it opens and closes the entrance to the tube and allows jets of air to enter and vibrates the air column. The reed must be controlled by the lips and teeth so that its frequency is near that of the tone wanted, when the air-column will tune it to itself. Expert playing provides exact control so the frequency produced is as exact and instant as vocal chord control in singing. It is no more difficult, if as much so. All wood-winds are open tubes, producing the full harmonic series an octave above, a twelfth above, and two octaves above, with the exception of the clarinet. The stiffness of the reed makes a node necessary at

the reed and the clarinet functions as a closed tube with its first possible harmonic to be isolated a twelfth above the fundamental. This makes the instrument more difficult to play. For to produce F in the upper register requires that the Bb key in the lower register be used. With the other wood-winds that function as open tubes the Bb key in the lower register will produce all the other Bb tones possible to the instrument. It was in the effort to produce a clarinet that would function as an open tube and so simplify the technic that Saxe produced the saxophone. Being a closed tube the clarinet has a fundamental an octave lower than an open tube of the same length.

Conical or cylindrical tubes have the same proportionate effect on tone color in wood-winds that they have in brass-winds. When the instruments are of a length inconvenient for a straight tube, the tube can be folded up on itself without any effect on the tone. Different types of reeds, stiff or flexible, have the same proportionate effect on the tone as do cup or funnel mouth-pieces for the brasses. The player has to determine what suits him best. He will naturally select what gives him the kind of a tone he likes, and the excellence of his musical judgment will decide how musically valuable is the tone of his instrument, so far as this is controlled by the reed.

In all wind instruments the material of which the tubes are composed has no direct effect on the tone. That is its vibration does not put its pattern into the sound-wave directly. It does assist in determining how the air in the tube vibrates and so indirectly has a good deal to do with the tone. It is also true that power in the puffs of air that vibrate the air column do not mean power in the tone produced. Very little air-pressure is needed to play a wind instrument well. The air moves through the tube at from 5 to 7 inches per second, even when playing fff. A powerful tone needs extreme vibration in the air column, but incisiveness and abruptness of the puffs produce this. Air blown through the tube rapidly or forcefully will hinder rather than assist this amplitude of movement in the air-column. The speed with which the air actually moves through the tube of the instrument is very little different from the speed with which it moves through the nostrils in normal breathing. It is apt to be slower rather than faster.

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